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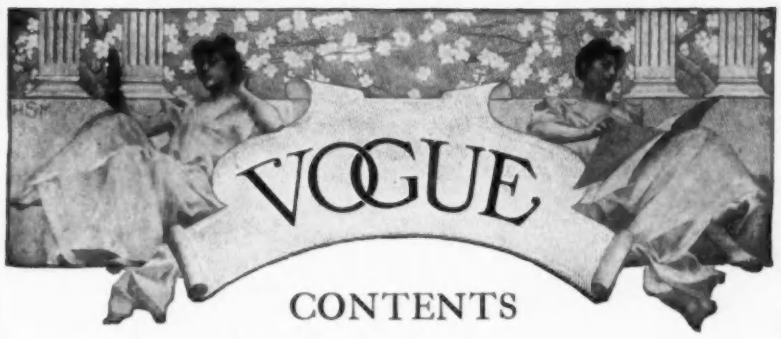

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VOGUE

CUPID AND THE GOLD COIN

By M. Fay Coughlin

IN THE room beyond, the music played unobtrusively, and there most of the people were gathered. Edith still presided at the tea end of the dining room table, and serving men came and went, removing the appearance of disorder, but as fewer and fewer guests drifted in for a belated brewing, Sturtevant began to beg for a chat in the window seat behind them.

"But we can talk here," she demurred.

"Not so well," he insisted, "and besides something's the matter to-day—you're preoccupied."

"I've had an adventure in the 'bus this afternoon," she admitted thoughtfully.

"In the 'bus?"

He did not easily picture her in the dinginess of a Fifth Avenue stage. She got about, for the most part, in her mother's neat little electric brougham, or else on foot.

"Yes. At the last moment Nelson telephoned that the machine wouldn't work, and as we couldn't wait for a cab, Pauline and I went off for the good old stage. One always has an awful time getting in, and then the bell began to jangle frantically because we hadn't paid our fares. My purse was stuffed full of things, and I didn't even look at the coin I picked out of the bottom and stuck into that absurd glass box. But as the driver gave the click that makes all the money drop below, I thought I saw a gleam like gold, and at once jumped at the conclusion that I had put in the five-dollar piece I had been treasuring since my birthday."

She paused a moment to nod to some one in the doorway, and then continued reflectively. "There was a man next to us—he was tremendously nice looking—gray eyes, clean shaven, good shoulders, with a gentle air, but with poise, and—I don't know—power; and hands fine, but strong——"

"Oh, the de—" broke in Sturtevant, and stopped abruptly.

She opened her eyes with demure surprise at this explosion, and continued evenly. "And when he saw what I had done, and Pauline's dismay—she wanted me to go on to the car stables, but we were already late—he drew out some money and took his hat quite off. 'If you will allow me,' he said, 'I have to go to the end of the route, and will reclaim your gold piece if you will accept the equivalent of it for a little while,' and he held out a crisp bill."

"But surely you didn't take it!"

"I did indeed; he wasn't a bounder, and I couldn't turn his kindness into effrontery. But the trouble is, we were passing Forty-seventh street then, and Pauline had pulled the strap, and I—" she stopped, suddenly dejected—"Well, though I thanked him very badly, I didn't even ask him to whom I was indebted."

"I don't see what it matters who he was," said Sturtevant. "He had the satisfaction of helping you out of an annoyance at very little cost."

"Very little cost! How did he know who I was, or that I was not mistaken, or a downright impostor? He did it delightfully, I'm quite in love with him." (She was young enough to be beautifully fearless.) "He was an enchanter, *un beau prince.*"

Sturtevant laughed, charmed out of his pique.

"Was he beau, too?"

"Yes, he was; with a delightful voice."

And the young man, as his tormentor intended, grew depressed again.

"Then I suppose it's time for the rest of us to make tracks," he said gloomily.

She was young enough to be beautifully fearless

"Oh, I'll never see him again!" she complained, with the witching crinkling of her eyes that made her laugh a fascination. "So don't leave me solitary, please."

"I wish it were easier to go away from you," he murmured.

She took this as a child takes kisses, with sweet, unseeing nonchalance, for Sturtevant was only one of several men who were openly in love with her; and, though he was more fun to tease than the others, she had no idea whatever of permitting him more than the privilege of being teased. If it came to choosing, indeed, she liked her brother's chum, John Phelps, best of all the men she knew, except—except—well, one couldn't say one liked a man whose name one didn't even know. But the man of the stage had been unusual—that was the word for him. She had been "out" a whole year and a half, and she knew enough different kinds of men, she thought, to perceive when one was unusual.

"Will you go and see if Mrs. Van Corlear is saying good-bye, please?" she answered Sturtevant. "Because that's my signal. We dine at the Stanley's, and dinner is early because of the opera."

"Stanley's?" said Sturtevant. "What bully luck! Me, too. Perhaps I'll be lucky enough to take you out to dinner."

All at once she discovered that Sturtevant was a bore—for she had been hoping some one or other might sit next to her at dinner from whom she could perhaps get, by telling the story, some clue to the unknown.

II.

But at the dinner she found herself placed between Sturtevant and a married man. And since it is no fun, as well as improper, to flirt with middle-aged husbands, she felt unaccountably balked. For, unless she could make him interested in her, and make a joke out of her little story, how could she tell him that she was dying to find, in all New York, a handsome young man whose name she didn't even know? And on the other hand, Sturtevant was useless. He wouldn't have helped her if he could.

Nevertheless, the middle-aged husband, who was of infinite tact, discovered in his neighbor an enchanting child, and devoted himself with practiced knowledge to making her have a good time. That meant that the story came to the surface very soon and she turned her back on the unsympathetic Sturtevant forthwith.

"Oh, it has an awful ending, Mr. Rodney! I found the sequel when I went home to dress for dinner."

"Ah! the prince met you on the steps, and you rebuffed his intrusiveness," anticipated Rodney.

"No, no," she protested. "I should never rebuff him. Just tell that in any club in which you may know anybody who may know him, for I am sick with mortification. His five-dollar bill is in my purse, and *my* five-dollar gold piece, too!" She paused for this to make its impression. "I must have put in ten cents or a nickel after all. Isn't it awful! It was a bunco game, you see. He went up to those car stables—I'm sure he didn't intend going that far up, either, and—well, it's hideous!"

Her discomfort was too genuine to make sport of.

"He must have understood what happened," consoled Rodney.

"He never did! He saw me only five min-

utes—I scrambled out as soon as he gave me that five dollar bill." She shuddered, and grew ungrammatical. "He thought it was a—a—confidential game—Pauline and me!"

He noticed that her wine glasses had not been touched, and that she had eaten little.

"Let's drink to finding him and explaining," he said kindly, "we'll describe and describe him until we strike the fellow who knows him."

She began to enumerate: "He wore dark blue clothes—"

"There are a good many dark blue clothes," said Rodney.

"But his hands—there are not many of them."

"Two, I hope?"

The blue eyes crinkled up; then she added thoughtfully. "They were fine and strong, aristocratic, but not lazy."

Rodney looked at her quizzically.

"Oh, no, I'm not in love with him," she protested, with a sudden burning blush.

"Of course not," he agreed promptly, "but you say he was a gentleman; that saves the situation. He'll understand."

"He won't," she wailed. "That's what I'm sick over. But I understand *him*. He liked me very much right away, and he offered that five dollar bill most politely out of pure kindness. It will hurt his pride, because he'll think he was fooled. He won't be able to imagine anything else."

Rodney gave it up and laughed openly. But here Sturtevant could hold in his irritation no longer, and interposed.

"He was probably some fakir himself, and trying to scrape an acquaintance."

She turned quite around to the unfortunate youth, and looked at him in icy amazement. "I said he was a gentleman. I happen to know the difference."

And the older man, seeing the situation between these two young people, broke in tactfully, but without trying to disguise his amusement:

"Well, Miss Débutante, if you understand him already, I wouldn't struggle further; you simply belong to him, and he'll claim you sooner or later."

"I wish he'd claim his five dollars." She subsided, feeling uncomfortable, and determining not to tell the story again.

III.

Of course Sturtevant was her escort to the opera, since the dinner was merely the preliminary entertainment of the evening; but during the first entr'acte, John Phelps came in, and she turned to him with alacrity and relief.

"Please take me for some exercise and fresh air."

Sturtevant rose to make way. His case had been settled at dinner, he knew. Perhaps, he thought, it had been settled when the chauffeur failed to bring the brougham out of the garage that afternoon.

As Phelps turned down with her among the splendid throng, she began abruptly.

"Did you see any one in the audience, John, with gray eyes and a clean shaven face and slightly grayish hair, but not at all old?"

John Phelps had carried her on his back when she was five and he fifteen. At present he counted himself at the head of the list of those who longed for her, but still he played the elder brother with an unconscious diffidence of tender respect; and he looked down now at the white glove on his arm, and into her worried eyes.

"Look here, Edith," he said, "if you are going to lay your young heart on the altar of somebody's gray eyes and clean shaven face, I shall merely call him out and shoot him. Confound his gray hair! Why should you know anything about it?"

She laughed. John was an old dear. But she knew that under his lightness he was serious.

"He's a man," she said abstractedly, "whom I buncoed out of five dollars, and I want to find him awfully to give it back."

He turned squarely around on her.

"What *are* you talking about?"

"It's no use, and I'm not going to explain it," she said. "People think I'm in love with him if I mention it, but I'm just discouraged about it now; because, of course, I'll never find him if I can't get some one to help me."

She drew her hand out of his arm and leaned like a disconsolate child, against a pillar, bewilderingly lovely in her shimmering white gown, whose train accentuated her extreme youth. One could guess it was her first season of trains, for the dewy little rosebuds that glistened in her hair savored no more of the early morning than she did. Only her long white gloves prevented her from being the most enchanting of allegories. Women blazing in jewels passed with their escorts, drifting in groups that formed and melted again, as she stood there mutinous and sweet. Phelps placed himself beside her, giving the effect which saved her from being conspicuous. But she would not speak, she was tired. The day had worn her out long since; and her old friend waited silently, respecting her unusual mood, and evident fatigue. Suddenly she turned and clutched his arm with both hands.

"There he is, catch him—quick"

A tall man was just leaving a box and walking slowly away.

"Oh, go and tell him it wasn't a confidential game. Please go!" she pleaded.

Phelps looked at her a little frightened.

"I'm not crazy, John, and I despise hysterical people—I took his money by mistake. Find him before we lose sight of him, and I will tell you the rest."

The people who passed them, meantime, ocassionally bowed, and one stopped for a word of greeting. Phelps darted aside to the corridor as he caught a glimpse of Sturtevant passing, and seized his shoulder.

"Here Sturtevant, turn quick—that way. Who's that man, do you know? The tall one, there—to the left?"

"Yes, I know him slightly," admitted the other; "from Philadelphia, connection of the Mowbrays."

"Well, if he's all right, go and bring him and present him to Edith Van Corlear. I'll wait over there with her ten minutes, if necessary. It's a little embarrassment that needs to be cleared up, an accident. I'll explain later, hurry up."

Tall, gray eyes, clean shaven, hair gray at the sides, but not at all old, Sturtevant remembered well enough the "accident." And with a grim sense of the irony of things, he went and manœuvred obediently, succeeding with a little diplomacy in bringing the man who was almost a stranger to the girl he himself loved. The orchestra was tuning up before he returned, piloting the Philadelphian, and when the latter saw Edith, his face changed. He halted automatically for a second, and looked as if he would like to turn back.

The spontaneous hesitation sent the color flooding to the girl's face, and tears of mortification almost welled in her reproachful eyes.

The man came forward after the formal words of introduction, flushing, now, in his turn.

"Please don't think of it again. How could you suppose that I—wouldn't understand?" he said.

She smiled, winking the tears back.

"But you didn't."

The reaction from a rare flush had left him a bit confused.

"How do you know?" he stammered involuntarily.

"I just knew," she answered not very clearly. "Your dignity was hurt. You thought you had been fooled."

She was looking straight up at him with the directness of a child.

He lost himself in that gaze. It was a moment before he spoke.

"And when may I come to be repaid?" he asked boldly.

"To-morrow."

"Thank you; at five?"

"I thought I should never find you in the world again," she answered, absently, out of all order.

"I am afraid you will never be able to lose me again—I have hoped that some time I might meet you." His smile went down into her eyes.

She flushed under it. She was but a child, and you could almost see her heart fluttering under her bodice.

"Will you please tell me your name again?" she said gravely, like a princess in a fairy tale.

He drew himself up, and came back to earth, looking around with a smile, towards the man who had brought him there. Phelps and Sturtevant stood apart, looking on, as if this was the real play, while the opening chords of the huge orchestra broke in on them. In the tumult speech was drowned, and the man drew nearer, but he found himself murmuring, somehow, instead of his name——

"Does it matter much? I've forgotten what they said yours is"—his voice vibrated beneath the music—"but I owe Mr. Sturtevant a debt of gratitude."

Her eyes fell, with a sweep of shading lashes, which only half veiled the answering gleam in his. She drew back, gathering her train with a womanly gesture. It was as if the south wind blew upon a bud and flushed it into a rose. She gave him a formal little nod of dismissal, though it was softened by the flush on her cheeks.

"To-morrow, at five, I will give you back your property," she said; and then, blushing deeper, she turned to Phelps and took his arm.

Sturtevant glanced at her sharply for a moment, and then walked slowly away. The thing was nothing and everything. A stranger had smiled and done her a service, and she seemed to have yielded her heart to him—at least, it looked as if she would if he asked it. The young man went out into the street, and unconsciously drew a cigarette from his case and lighted it. Phelps could have his place for that act, he said to himself—she would prefer that, anyway.

Meantime the Philadelphian, after bowing gravely, stood and looked at her across the distance she had put between them. It was no use to try to speak to her again, but he loved her and he knew it.

When they were in their own box Phelps suddenly stopped.

"What *was* his name, anyway?"

"I don't know," she said dreamily. "He doesn't know mine, either."

All at once she looked up aghast.

"He won't know where to come!"

Phelps smiled at her consternation, but his eyes were wise and a little sad.

"I think," he said, "he will manage to find out where to come."

She has now been married nearly two years, and the little romance is over three years old, but as I saw her last night across the theatre for the first time since my return from India, it all came back to me quite painfully. For I, too, loved her devotedly.

MY HEART AND MY SOUL AND I

By Robert Loveman

THE sun, and the sea, and the wind,
The wave and the wind and sky.
My heart, and my soul, and I;
Behind us the isles of despair
And mountains of misery lie.
We're away, anywhere, anywhere,
My heart, and my soul, and I.

O islands and mountains of youth,
O land that lies gleaming before,
Life is love, hope and beauty and truth,
We will weep o'er the past no more.
Behind, are the bleak, fallow years,
Before, are the sea and the sky.
We're away, with a truce to the tears,
My heart, and my soul, and I.

When my dear Love is absent
And in lonely grief I stand,
My bosom is an Egypt
With a famine in the land.

But when she cometh to me
With a tender, trusting smile,
My bosom is in Egypt
With an overflowing Nile.

From "Songs from a Georgia Garden."

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HORSES EXHIBITED DURING THE PAST SUMMER, SOME OF WHICH ARE ENTERED IN THE NATIONAL HORSE SHOW, TO TAKE PLACE NEXT WEEK AT THE MADISON SQUARE GARDEN

AS SEEN BY HIM

Smart Visitors From London and Paris—Mourning in Several Prominent New York Families—Admirably Conducted Charity Ball in the Suburbs

THERE is a jam of motors on Fifth avenue, and one misses the correct turnouts of other days—the liveries, the sleek horses and the correct appointments. Taxicabs are rapidly crowding out the hansoms, but there is one consolation, that, while in this utilitarian age we lose the beauty of the spectacle of the afternoon drive, the horses, at least, are in clover.

The haze of the Indian summer has given way to the oft-quoted eager and nipping air. There is a babel of voices, and a pandemonium of discordant sounds. A few motor owners have tried to use musical horns, but these new importations are worse, if anything, than the "honk! honk!" of a few years ago.

CONTINENTAL VISITORS.

Although cold and cheerless at times, New York has become a winter city, especially for foreigners. We see faces familiar to Bond street and Piccadilly, to the Bois and the Boulevards, on all sides. There are Countesses, and even a Duchess or two, and a possible Princess, while our own millionaires make a gallant array. From London are the John Fords and Mrs. Cavendish Bentinck, in deep mourning—the Walter Burns, Lord and Lady Algernon Lennox and Mrs. Benjamin Guinness. Mrs. John Jacob Astor also has arrived, and will be here a part of the winter, although her house will not be completed. Mr. and Mrs. William K. Vanderbilt are on a visit from Paris, and enthusiastic Suffragettes are welcoming Mrs. Pankhurst, who, by the way, is a rather handsome woman.

THE OPENING OF THE SEASON.

Now we have the New Theatre, the Horse Show, and the two operas, but the dances will not begin until after Thanksgiving. Mrs. Charles Steele will give a ball on November 24th for her daughter, Miss Eleanor Steele, at their home at Westbury, Long Island. The Bacons are expected to do something before they sail for Europe, where Mr. Bacon will succeed Henry White as Ambassador to France, but I have heard it rumored that these diplomatic changes will take place all at once, the new set beginning the duties of the year in January.

In other cities receptions have already begun, and in Philadelphia last week, where at the Bellevue-Strafford, I dined quite well on raw oysters, strained gumbo, broiled chicken lobsters, poulet en casserole and Romaine salad with camembert cheese, and a cafe parfait and champagne; I found the afternoon concerts in the tea room crowded. Already well-known singers were appearing, the canned Caruso music had been put away and many well-known women and men were among the audience.

PASSING OF THE OLDER GENERATION

There are already some changes in the list of the debutantes. Miss Wilfreda Mortimer, the daughter of Mr. and Mrs. Richard Mortimer, will not make her bow this winter, as her great grandmother, Mrs. John Jay, has just died. Mrs. Jay had reached the ripe age of ninety, and for many years, until very recently, never missed her afternoon drive on Fifth Avenue. Strangers always asked who she was, as she passed by in her old-fashioned English victoria, and dressed in the mode prevalent in the middle of the last century. She was a charming and gracious old lady, who in her heydey was a great beauty. Her husband, a member of one of the families so famous in our own history, was Minister to Austria, and she was Miss Eleanor Field, daughter of Hickson W. Field, who was one of the merchants in the China trade when clipper ships sailed tne seas, and brought to the new world the treasures of the Orient. There are now only two, as far as I can remember, of the boat-like, roomy and antiquated carriages still existing in New York. Mrs. Charles Stickney, who was Miss Hammersley, has one, and the Kingslands have the other. Mrs. Jay is the second of the little colony which still remain in that quaint neighborhood of Stuyvesant Square, who has passed away this year. It means now that all the old houses will be torn down. Where the Fish mansion was, with its prim gardens, is now the huge hospital for women, given to the city by J. Pierpont Morgan, and in place of the home of Senator Evarts, just back of the Jays, there is a row of tenement houses. At the corner there still remains the brick residence of the late Rutherfurd Stuyvesant, who died this year in Paris, but it is doubtful if his widow will live in the gloomy old house in such an out-of-way corner of the city.

THE RETURN OF THE VANDERBILTS

It would seem that every debutante of this winter might claim a dance of her own, and perhaps the old routine of bringing out a girl is to be changed. No doubt there will be receptions, with dinner and theatre parties, but in many instances cotillions or balls will also be given, and while the former remains the favorite method of entertaining, the dinner dance runs it a close second. However, the dinner dance often includes the cotillion, and so we have a somewhat philosophical proposition in a nutshell.

Some social stir has been occasioned by the arrival of Mrs. William K. Vanderbilt, with her two daughters of a former marriage, the Misses Rutherfurd. The family has been in mourning, but as the term is now over for the younger members, perhaps Mrs. Vanderbilt may decide to give her eldest daughter, or daughters—I have always had the impression that they were twins—a winter in New York. There has been no very large entertainment at the Vanderbilt house for years, for while Mr. Vanderbilt has had several cotillions, and dinner dances, and musicales, he has been away a great deal. In fact, he likes life better on the other side, because he shuns notoriety, and in Paris, where he practically lives, he is left alone by the public. He can go to the races (he has one of the largest and most famous stables in France) and walk in the paddock, or go to the betting ring, without being stared at or snapshotted, and he can entertain at any restaurant in Paris without being especially remarked. In short, he and his family live quiet and dignified lives, and, of course, such an existence appeals to every man of refinement.

A ball at the Vanderbilt house would certainly be one of the events of the season. It was on Monday, March 26th, 1883, that the famous fancy ball was given in the then new house, at the northwest corner of Fifth avenue and Fifty-second street, and although twenty-six years ago, it is a date from which many New Yorkers still reckon. The house, then the wonder of the city, is still a landmark, and remains one of its most beautiful private residences. Mrs. William K. Vanderbilt is a kinswoman of the late E. H. Harriman, and is also in mourning for a son, who was killed in a motor accident about fifteen months ago, while the Misses Rutherfurd lost their uncle, Mr. Rutherfurd Stuyvesant, in July.

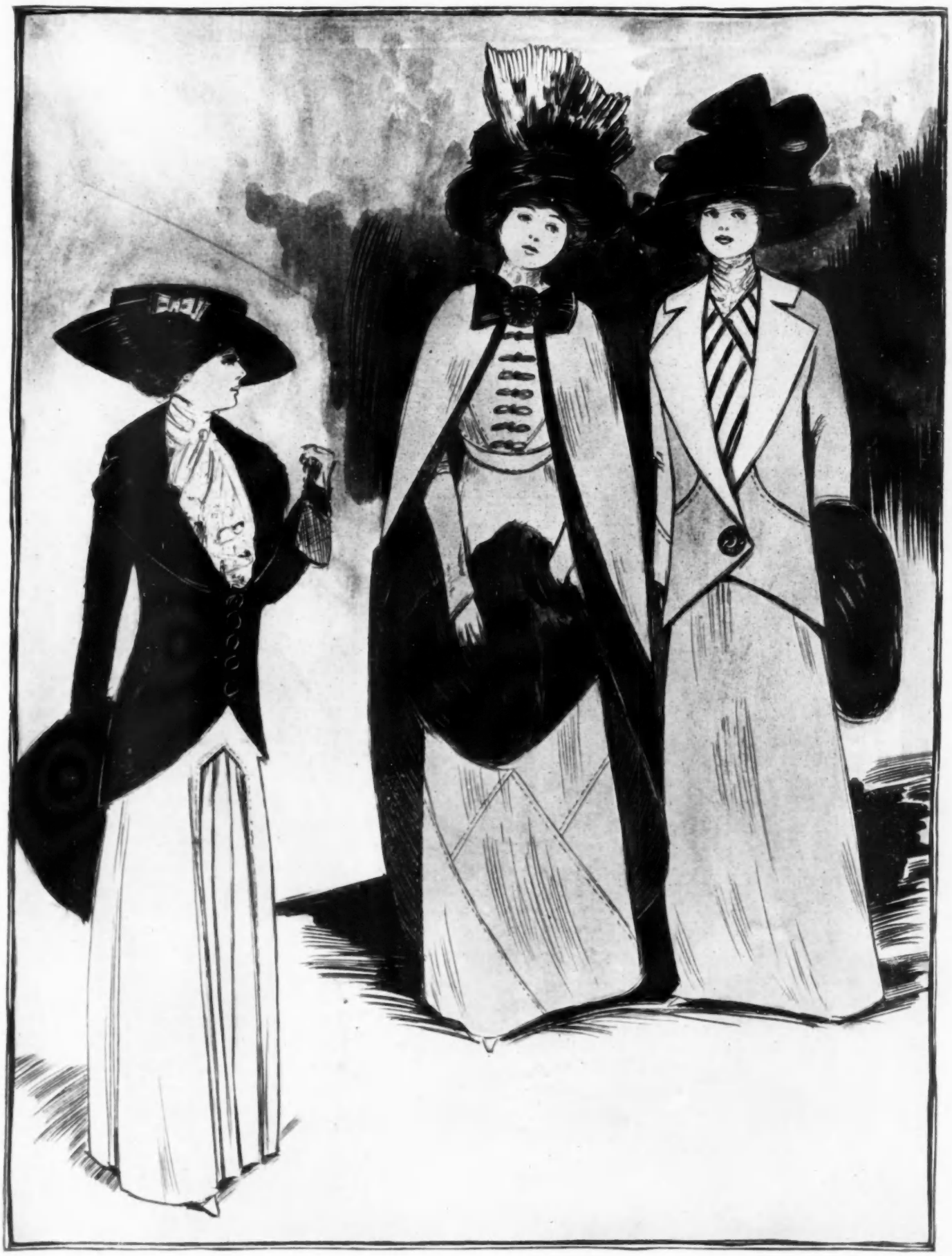
NEW NOTE IN TABLE DECORATION

Society is slowly coming back to town and making plans for dinners, and one observes that several hostesses are using for table decoration the slender graceful silver and crystal vases. These stand quite high, but with a drooping arrangement of flowers do not obscure the vision, and they are a relief from the flat decorations so much in vogue at the present time. Orchids, or lilies of the valley, or roses seem best adapted to them, and lilies of the valley especially are much used just at present.

It is another source of satisfaction to know that cotillion favors will be simple. The day of display in gifts to guests is over, only one exception having been made last winter, at the cotillion given by Mrs. George Gould, and even these were nothing in comparison to the "presents," as some English people call them, that were distributed some years ago, in the days when some hostesses went so far as to have gifts for their dinner guests. Possibly bridge prizes have done away with this custom.

AN IDEAL CHARITY BALL

A charity ball is, perhaps, not as popular a method of raising funds for a worthy project as it should be, and the reason is that it is impossible to give such an entertainment in a city without gathering a very mixed assembly. In New York the annual charity ball is an institution admirably conducted. It is always picturesque, and many people who do not go themselves, buy boxes and tickets, and send them to their friends. But in a country neighborhood, it is quite another thing, and the first charity ball given at Mineola, L. I., for the benefit of the Nassau Hospital, was a case in point. There everybody knew everybody else, and there was a division of work among the patronesses, who took an active interest. For instance, Mrs. Henry Payne Whitney and Mrs. William K. Vanderbilt, Jr., provided the supper, while Mrs. James A. Burden gave the music. The plants in bloom, the palms in the ballroom and the green and white streamers, were the contribution of Mrs. Middleton S. Burrill, and thus the ball had all the attractions of a private affair given at a New York house, or a country home. The Meadowbrook Hunt also contributed much to the evening, and the event is now an institution.



THE SHORT COAT AND THE VERY LONG CAPE ARE IN THE NEWEST MODE

FOR "FASHION DESCRIPTIONS," SEE PAGE 782

JUDGING THE SUFFRAGISTS BY THEIR WORKS

NOW that the crusade in behalf of equal suffrage, or as it is more popularly called "votes for women," is in full swing, the old selfish appeals are beginning to come to light, and one observes the somewhat Pharisaical attitude that has characterized so many other feminine campaigns. Indeed, that the woman with a vote might be expected to disregard the highest good of the community, and work for her own advancement, or that of the clique with which she happened to be affiliated, has been demonstrated in New York City during the past few weeks, for there her various franchise organizations have been rather selfishly pursuing their propaganda without so much as lifting a finger to aid in rescuing the first city of the country from the domination of a band of plunderers, who have not only robbed its treasury and deprived its children of education, but have fattened on the immorality they encouraged.

In importance and exigency for the whole country no effort at municipal rescue ever undertaken has exceeded the one made this autumn in Greater New York, since, as the port of entry for millions of immigrants, and the industrial and commercial metropolis of the continent, that city affects the well-being of the nation to an extent not shared by any other municipality. Even hide bound partisans put its well-being above party in the recent campaign, realizing that only by the concerted efforts of the decent citizens of all varieties of political faith was there any chance of ousting the band of exploiters now in control of its government from the supremacy they have held for decades. If ever there was a time when organizations of women committed to taking an interest in politics could have demonstrated the fitness of their members for the voting privilege they demand, it was then, for the possibilities of helping in the great work by sending speakers to the localities that were not covered, and by distributing good campaign literature—both forms of aid by women's organizations that has been most successful in other campaigns—were many. But instead of this what has been the record of the suffragists? Have they not played a rather ignoble, if not conspicuously unpatriotic, rôle by interrupting meetings, and by demanding of candidates, who were fighting for other and, at least for the moment, graver issues, that they commit themselves in regard to votes for women, which was not a question of this campaign? And worst of all, have they not unreservedly commended the candidate of the municipal looters because he favors (or so intimated), woman's suffrage? The fact is that, in the face of the imperative need that every agency for decent government should work hard, and with singleness of purpose, in that campaign against municipal exploitation, the course of the organization suffragist has been either apathetic, or aggressively and supremely self-centered.

Does not the conduct of the suffragists in this instance indicate what may be expected of them if ever they secure the vote-casting privilege—privilege be it noted, not right, for right it is not? Is it not probable that they would subordinate general good to any special "ism," or theory, they might espouse? Indeed, it is the habit of the sex, as witness the amazing accord between the very good women of the W. C. T. U. and the most unscrupulous element in the liquor interest, in regard to the desirability of abolishing the canteen, which wrought such terrible moral and disciplinary havoc among army men.

It may be said of women, quite as well as of men, that by their works shall they be known.

LONG, LOOPED DRAPERIES MAKE STUNNING, NEW EFFECTS IN EVENING TOILETTES

FOR "FASHION DESCRIPTIONS," SEE PAGE 782

THE CURRENT FASHIONS IN PARIS

SMART PLUMAGE WEARING UNDER DIFFICULTIES—BAD WEATHER COSTUMES—STEEL BUTTON TRIMMING ON BLUE VELVET—THE NEW BUTTON—SEVERELY PLAIN HATS—BLACK THE PREFERRED TONE—IRIDESCENT EMBROIDERY—RUSSIAN BLOUSE COATS

THE weather continues to set its face sternly against any great public display of the modes. Thus, last Sunday, at the Grand Prix d'Automne, the sporting element of society donned costumes suited to it, defying heavy rain in the ardor of watching the running of their favorite horses. Handsome costumes, designed especially for this event, the latest word of the modes for autumn, were either not worn at all, or hidden under long garments of a *triste* monotony of form and tone. Even in the tribunes one was not wholly sheltered from the driving rain, as at frequent intervals it persistently poured.

DRESS AT THE RACES

Impervious to rain were some costumes elegant and smart. The Baronne Edouard de Rothschild wore a costume all of mort-né astrakan, a short, close skirt and a long redingote; the skirts of it were split in the back; the fronts slanted sharply back from great square revers, buttoned once on the bust. Her head sank to the ears in a great bicorne hat of black velvet, without a morsel of trimming!

Indifferent to the weather, a tailored costume of Harris tweed showed itself smartly. Mixed green and brown, the bell skirt swung clear of any possible contact with the ground. Half long, the coat was held to the figure back and front by a wide cloth belt narrowly edged with brown fur, and clasped with an iron ornament. A cavalier hat of furry felt was caught back with one that matched the buckle.

After the races it was better. Women gathered for tea in the smart hotels and their pretty gowns revealed themselves. Particularly admired was a velvet costume worn by the Princess Murat. It was dark blue, nearly black, the black of a crow's wing, called by the designers "bleu corbeau." The short skirt was plaited to the knees, above a close fitting tunic turned up washerwoman fashion; its upper edge was piped with black satin, and so were the deep cuffs to the tight sleeves. Framing a tiny guimpe, a frill of white mull had its edge finished in tiny scallops. Straight down the front the tunic closed with large ball buttons of iridescent cut steel; they caught the blue tint of the velvet curiously; a line of them trimmed the sleeves. (See illustration.)

A tall blonde woman wore a long costume of green serge, extremely becoming! Short and plain, the skirt was nearly covered by a long coat, simulating three étages, each one edged with black satin. It closed diagonally with odd black satin revers, narrow at the back, widening as they crossed on the bust. Small black buttons were set in the "curlicues" of a design worked in coarse, dull yellow worsted. Binding her throat, a wide band of black velvet closed under a metal ornament.

Odd toque of black velvet, with a towering jet aigrette

Like many of the women who attend the races, she carried, hung on her wrist by extremely long ribbons, a black velvet bag. Following the fashion adopted now by the smartest women, her velvet hat, with all its size and weight slanting towards the back, showed little trimming, nothing save two long slender feathers with curling ends. (See illustration.) A charming young girl in her party wore a toque made of lapping black velvet folds shaping a huge mass.

A tall aigrette, of fine jet tubes, strung on wires, sparkling with every movement, as it rose high in the air, was clasped by an ornament of greenish gold and green enamel. Large in shape, it was flat, hanging a pendant that reached to the eyebrow. (See illustration.) These ornaments are a novelty of the last few days, quite suited to the present demand for the bizarre.

SEVERE HAT—BLACK PREFERRED

The young Duchess de Noailles wore that day a new hat conspicuous for its plainness. Only the day before, in "Jane's" show rooms, I had admired its attractively severe lines, and coveted it. Brim and crown are covered smoothly with thick, soft velvet, its pile so thick that it holds shadows. In view its real size is lessened by its upturning brim of irregular outlines. In a deep dent, ever so little to one side, as it is poised on the head, nestles, close and thick, a great bunch of black feather pompons. Not even the relief of a hat pin is allowed in its dense blackness, useful pins being concealed inside the brim or under it. (See illustration.)

So prevailing is the love for black costumes this season that the appearance yesterday, in the Ritz tea room of one made of soft wool in the new shade of red—a shade between flame and copper color—held curious eyes. Half long, the coat was marked at the back and on the sides by an adornment consisting of rows of fine black braid, sewed plainly, and so close together there was only an occasional gleam of the red between. From the shoulders came narrow bands of this trimming; meeting to cross at the waist line, one ended there, the other continued to the hem following only one side of the coat skirt as it split in the back. There were narrow straight revers of this trimming and small cuffs; large flat buttons were covered with it. In such a costume, black must be used as trimming—so impossible is it to get anything in self-tone.

THE NEW BUTTON

Of unusual beauty, this season, buttons are of great size; and to say this scarcely expresses them! On a coat seen last Sunday, at the races, the buttons measured at least three inches! They were covered with the material of the coat, a coarse homespun, and set in wide rims of black metal, like iron. Great ingenuity is shown in the designs of these decorative objects. Trimming a costume of dark blue serge—save a small round collar of black moiré silk, there was no other trimming—were buttons curiously made from steel buckles and a wisp of the material of the coat. A piece of it was pulled, wrinkling, through steel buckles, a trifle over an inch in length, and laid over a large mould covered with it. The finish was given by rims of black horn. The effect was quite unusual and extremely decorative.

SMART WARDROBE

A slender young woman, a guest at a recent country house, delighted the other members of the party by her frequent changes of costume, all original, and extremely becoming to her blonde type. Over a short skirt she wore one day an over-dress of some soft black woolen stuff, made exactly on the lines of a priest's soutane. The folded sash, the finish at the neck, were the same. With a beret of black velvet she was enchanting!

The young Duchess de Noailles is very charming in this dense black hat

At dinner one night over a fourreau of "Mediterranean *bleu*" silk, soft as tissue, she wore a loose tunic of pale blue tulle, embroidered in fine, black, jet tubes, with high neck and long tight sleeves. Iridescent blue jet tubes and gold and silver bead embroidery, edged the extremely low cut neck of the sheath gown, its sleeveless arm holes, and shaped, high girdle. All this decoration had a marvellous effect, shining through the pale blue of the tunic. Split on the sides, it was bordered and hemmed with narrow lines

THREE OF THE SMART TOILETTES THAT GRACED THE GRAND PRIX D'AUTOMNE, IN SPITE OF THE INCLEMENT WEATHER ON THAT RACE DAY

For detailed description, see "The Current Fashions in Paris."

of black fur. She is chic in a walking costume of *"bleu corbeau"* velvet, its scant skirt barely reaching to the ankles. Suiting her girlish figure, the short coat, cut like a reefer, hangs straight to the hips. Skirt and coat are edged with skunk fur, and a tight high band of it finishes the neck, tied in front with a large silk cord, ending in balls. With this costume, set jauntily on her blonde head, she wears a velvet toque, edged with fur, strongly reminiscent of a Muscovite bonnet.

THE RUSSIAN BLOUSE

Russian blouse coats, always worn to some extent, but never common, because of the difficulty of their perfect adjustment, are well liked this season. New ones show a tight belt edged with fur and fastened back and front under a motif of mingled fur and silk passementerie. Buttons, covered with the cloth of the costume, sunken inside rims of fur, are set in clusters of three at one side, from neck to hem. A new cloth, with a surface smooth and soft as velvet, is particularly adapted to Russian blouse costumes, whether it is the long belted variety, or the short, loose blouse of the Russian peasant. Thick, it is supple as velvet, and prettily striped in two tones of one color—khaki, green or wood tones. Also, I have seen it striped green and black, and blue and black. In my opinion the two-toned effects are preferable. They are trimmed with velvet and fur together or with either alone.

DRESS MISCELLANY

A new color suggests a yellowish beige, shot with pale green. In silk, lining a black coat, it is adorable! A large bi-corne hat of black velvet is trimmed with a long ostrich feather of this odd color. The stem is caught by one of the new metal pendants of yellow, green and beige. For the autumn months, preferred to fur, are muffs and long wide stoles of clipped ostrich feathers, described two weeks ago. Warmer, because lighter than fur, it is also very becoming. It is prophesied that of this wonderful material will be made the costumes planned for future flights into the air by women aviators. For such journeys it is pronounced an ideal texture.

GLIMPSES

A—

New muff carried by a smart French woman is made of the same material as her walking suit. It is very large and flat, giving the effect of a wallet. Lined with mink it has also a two-inch border of mink at either end.

An—

Exclusive Fifth Avenue shop is showing a most exquisite scarf of fine white Spanish lace lined with a gold tissue which is veiled over either side with pale pink gauze, and bordered with skunk. Each corner of the scarf is finished with a heavy gold tassel.

WHAT SHE WEARS

HOW THE MODE IS INSTITUTED—VELVETS MATCH THE NEW SMART CLOTHS—RUSSIAN COAT OF CHIFFON VELVET—SWAGGER SUEDE BAGS WITHOUT METAL—ELABORATE BRAID MANOEUVERINGS—SMART DRESSERS ORDER A LONG COAT FOR TAILOR MADES

NO LONGER does the gown-maker, tailor and milliner dictate the smart thing to wear at the opening of the season, whichever one it may be. Their present province is to gather together whatever among the new fashions presented to them is in their judgment best suited to the character of their clients in general. Upon that basis women now choose individually, and from that choice importations in all those different lines are said in trade parlance to "take" or not to "take." Among smart dressers is the best clue most easily discovered, as a half-dozen women of this class, at home or in public, may make or mar whatever apparel has been created for the season—not as a whole naturally, but in what may be called the leading styles proffered. How often has it happened that a shopper is struck with admiration over some new hat, coat or gown, and has the seller confess that in spite of the very pronounced beauty of the article mentioned she has had barely one or two orders from that model; "while this one," showing another style of it, which though quite pretty, has far less chic about it, "we cannot turn them out fast enough," she declares, "so great is the demand. It seems to suit all types, and you know American women do not mind wearing the same shapes that their friends do, as a rule; in fact, I sometimes think they prefer to, if they see some women of importance socially, wearing that style of hat."

RUSSIAN CHIFFON VELVET BLOUSE

In cloth suits, where mulberry, raisin, royal blue, plum red, olive and gray greens are becoming, there is every reason why they should form the choice in shopping. The same shades are found in the best French and English velvets. Ribbed velvet of that quality is greatly in favor for an entire suit, and what is extremely smart is a Russian coat of chiffon velvet, trimmed with black fur—fox or lynx. For a young figure this style is eminently becoming. The close cut skirt, in preference to a plaited one, is chosen, escaping the ground, yet showing but little of the shoes. The coat has a bodice and skirt united in this manner: To begin, the coat skirt is full enough to have close gathers well over the hips frontwards, and continues those gathers unbroken across the back. The coat skirt's length leaves fully a quarter of a yard of the underskirt visible, or an inch or so less. The front lies perfectly flat. A two and a half-inch wide belt of the same unites the bodice to the skirt, the former being double-breasted, and has a very slight blouse effect at the sides and across the back. The sleeves are cut in one with the bodice over the shoulders, and while giving an easy deep arm entrance just below, the rest of the sleeve conforms to the shape of the arm down to the wrists. The coat trimming, as mentioned, is of black fox, a roll-over collar to bust, and an arm-band of the same fur below the elbows. The color of the velvet is in a rich mulberry shade. There are three pairs of buttons, one above the other. The first pair lie on the front of the belt. The other four answer in pairs for the double-breast fastening, and are velvet to match, trimmed with gun metal. A Russian toque is worn, its crown of Lyons velvet, a trifler lighter, in mulberry color, with a black band of fox covering the upturned brim, and a fusée or rocket aigrette of a still paler shade than the velvet at the left side frontwards, held there by a jet ornament.

Pretty crêpe de chine frock in yellowish green. Tucks and soutache form the trimming. The sash ends are of black velvet.

NO METAL ON BAG

A flat pillow fox muff and a suède shopping bag, on the exact shade of the aigrette, with suède gloves, give the smartest finish possible. It may be observed that this suède bag, showing not a particle of metal, its clasp being covered with suède also, gives a note of distinction to the costume that is refreshing after so much metal decoration. For handle, match cords and long tassel ornaments in twos or threes are grouped at each side of the bag.

SILKS COMBINED WITH CLOTH

In contrast to this costume are the long and elaborately designed coats, worn with plaited skirts, in that soft and most delightfully yielding Zibeline cloth. There one also sees the new combination of moiré silk, or of bengaline, mingled with the cloth and a heavy guipure lace, as well as a heavy braid, assisting. For afternoon functions their dressiness is most suitable, while, beside that, it must be remembered that severely simple costumes are neither becoming to nor the favorites of very many women. As a late example, is a Bayeux blue Zibeline. The skirt is laid in large plaits turned off from a middle panel gore. Upon each plait—that is, the three on each side (the back hanging straight, and having a novel method of obviating every possibility of showing the fastenings on the opening at the back, which has been such a defect upon tailored skirts) a single vertical line of heavy black silk braid is run from belt downward, followed by an irregular saw-tooth design, executed with the same braid seen on the sides, but separated from the braid line. These braid movements reach up as high as ten inches, which gives an effective bottom touch, and the coat has rounded corners in front. The whole effect is novel and charming.

Champignon broadcloth visiting toilette, with a tunic coat effect. The elaborate braiding is in self-tone soutache

SMART THREE-PIECE MODEL IN CHIFFON VELVET

FOR "FASHION DESCRIPTIONS," SEE PAGE 782

SEEN ON THE STAGE

Mental Suggestion is the Interesting Theme of Augustus Thomas's New Play, "The Harvest Moon"—"Springtime," A Dainty Play for a Dainty Player

WHENEVER Augustus Thomas writes a play one may feel assured beforehand that it will bear evidences of skillful workmanship, and that is one reason there was such keen interest in the first New York performance of "The Harvest Moon," which took place a few evenings ago at the Garrick Theatre. And the extensive anticipation of this latest work by the foremost of American playwrights was justified, for the play is no less admirable from the popular than from the expert standpoint. Whether it is to endure remains to be seen, but if it does not it will be because the playgoers have done themselves an injustice.

In the play he wrote immediately preceding this one Thomas took for his central theme the subject of hypnotic suggestion. That was in "The Witching Hour," produced two seasons ago. This time he rests his hand upon mental suggestion, and treats it entertainingly—as an incidental element in the course of affairs rather than as the important factor at issue. At the moment he believes it to be dramatically correct Thomas shows his audiences what ill-effects may come to a sensitive young girl from continually harping upon one subject, especially when that subject refers to the lack of moral stability of her dead mother, and, as usual, he drives home his point with the decision and force of a master-workman, and in this case with telling effect.

Apart from the value and interest of the play itself, theatre patrons also have cause to be grateful for the opportunity which brought into the leading rôle a player who has proved his right to be considered henceforth as a candidate for first rank honors. Indeed, George Nash far surpassed all previous efforts and thereby proved that it does not do to think that because a man has not accomplished certain things he cannot do so. Thomas gave Nash a fine part, and the latter reciprocated by playing it so well that it seemed real.

If a few other authors of plays would tread in the path Augustus Thomas has worn smooth, the chances are the managers and public would receive a better grade of effort. Most of the American writers have the fault of working too rapidly, which handicaps them even before they begin their tasks. Evidently Thomas believes it wiser to turn out fewer plays, and to have each one worthy, for "The Witching Hour," produced two seasons ago, continues to be popular, and in certain respects there is a similarity between it and "The Harvest Moon"—the vigorously expressed belief in such an element as heredity in the former still lingering in the latter.

When one looks into the living-room of *Professor Fullerton's* summer home at Lenox, where the Harvard educator, his eighteen-year-old daughter, *Dora*, her vinegary *Aunt Cornelia* and his friends are gathered, it is clear to those who know the ways of the author that trouble is ahead. That which is behind relates to the professor's marriage and the departure to Paris of the young wife to cultivate a beautiful voice. Because conditions have arisen through temperamental differences and estrangement, causing the young wife to ask for a separation, she is blamed and called erratic, headstrong and immoral. The nagging *Cornelia Fullerton* leads the procession, which heaps unkind words upon the head of the woman who has died when her daughter was born.

LORA LIEB AS "THE VILLAINESS"

With Raymond Hitchcock in "The Man Who Owns Broadway."

Professor Fullerton, however, is a man, and, though he knows that the child is not his own, he adopts her, and brings her up in ignorance that she is not his own flesh and blood. At the time of the play's opening *Dora* is about to accept a position in a theatrical company, to appear in a new play by a young author whom she loves. The family objects to the step, and with the aid of old friends *Dora* is entreated to abandon her purpose, while every influence is brought to bear on *Mr. Holcomb*, the playwright, to assist. At the critical juncture *Monsieur Vavin*, a distinguished French playwright visiting the United States, is asked to help decide the question, all concerned agreeing to abide by his decision, and, cleverly arguing, he tells *Dora* that her future is on the stage.

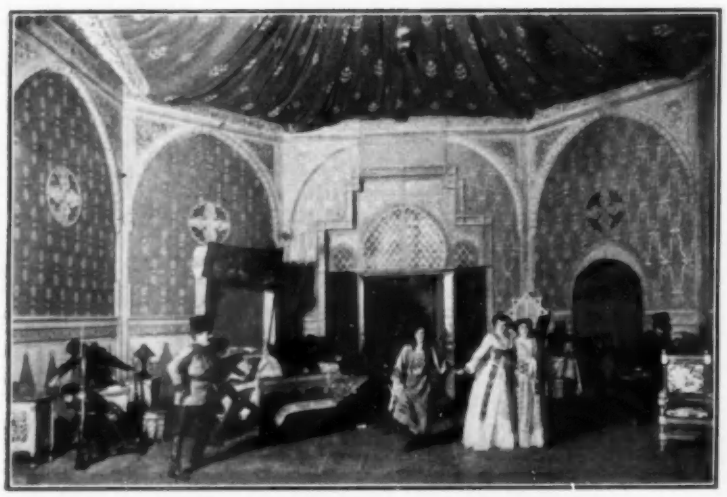
Again, four weeks later, when a quarrel has caused *Dora* to resign her position on the night the play is to be produced, *Monsieur Vavin* acts in the capacity of judge, and for the second time his clear reasoning and knowledge of how to handle the high-strung young woman causes events to run in their proper channel.

Here it is that Augustus Thomas brings into his play the strongest scene, but, unfortunately, it appears to have been illogically placed, for, by all rights, it belongs an act farther along. *Vavin* has met the *Fullertons* in Paris where *Dora* has attended some of his lectures, and it is there that he has obtained a firm hold on her regard and affections. Whatever this white-haired old man says, in her belief, is right. He walks into the town apartment of *Mrs. Graham Winthrop*, in New York City, to learn from *Dora* her reason for having deserted her position at a time when she is so sorely needed, and to him the girl confesses that she believes that what *Aunt Cornelia* and the rest have said regarding her having inherited her mother's erratic disposition

The novel setting of the first act in "The Love Cure."

and immorality, is right. She tells him she believes *Mr. Holcomb* was right, in stopping her from playing the big scene, because of its vulgarity; that she has finally come to realize that she is not fit to be the wife of this man, and that she thinks the members of the company spoke the truth when they said that she could not withstand the temptations put in her path by the leading man.

But *Vavin*, sending for *Mrs. Winthrop*, her son, *Graham*, *Aunt Cornelia* and *Judge Elliott*, the lawyer friend of the family, puts his theory to the test by suggesting that the judge is ill, and within a minute the staid old Massachusetts attorney is calling for a stimulant and agreeing that he has not been well, and that he must be careful. Then *Vavin* fires his sweeping broadside by telling Judge Elliott that he has not the flushed face his friends and he have been made to believe he has, and that if he can be made ill by a simple suggestion, what must be the effect upon this young girl who has been told with persistence for years that she has all the supposed weak and undesirable traits of her mother. It is a tense situation and it is admirably carried by Nash and his associates to a climax which will not soon be forgotten by those who see it.



Scene from "A Chocolate Soldier," now at the Herald Square Theatre. The setting shows a Bulgarian bedchamber.

Although the third act presents a sort of anti-climax it is made interesting by the clever manner in which colors are shown to effect human emotions. *Dora* and *Mr. Holcomb* have been brought together in the apartments of *Monsieur Vavin* several nights after the premier of the latter's play. Here the French playwright tells the young author where he has made his mistakes in the production, which, in addition to having been badly rehearsed, has had some of its important scenes played in lights of the wrong colors.

The skill with which the characters are made to rehearse, under *Vavin's* guidance, the principal situations he says are weak, and in just the lights he wants, is a glowing tribute to Mr. Thomas's ingenuity in adapting the store of knowledge he commands.

It is in the final act that Nash completes the finished playing of his performance, when *Dora* comes in at her father's Lenox home, on the anxious group of waiting people who have been frantically searching for her. Unable to keep her secret, *Aunt Cornelia*, under slight provocation, has told *Dora* of her birthright and the girl has fled from New York, wiring the professor to meet her at Lenox.

Gradually *Vavin* then tells of how the girl's mother, a fine, true woman, had married a Frenchman; of the quarrel which followed and of the departure of the man, who left the woman he really had married (after the divorce from her American husband has been secured) believing that she would not be recognized as his wife, because he threatened not to register the ceremony. And as he stretches out his arms to the trembling *Dora* there is no longer any doubt that *Vavin* is her father and that each has a right to the other, in the best of all senses.

There have been few characters more genuinely appealing in honest kindliness than that of *Monsieur Vavin*. This fine old man fairly radiates charity, and goodness, and there is always present a well-defined strength which makes him the magnet for all eyes. In the character Nash sounds the note of sincerity to its fullest depth, and his charming foreign accent and little French ways of manner and dress are a delight. Margaret Sayres, as *Cornelia Fullerton*, is so clever that she secures the cordial dislike of everyone, and Adelaide Norwak, as *Dora*, is capable. The rest of the company—Jennie A. Eustace, John Stokes, Stephen Wright and Thomas Russell—are competent, and generally it is a well-balanced organization, even though one may feel it might be improved in spots.

NELL, IN "SPRINGTIME"

A YOUNG woman with a fragile personality, who has asked that she be rechristened "Nell," made her first appearance in a new play called "Springtime," at the Liberty Theatre a few evenings ago. At the close of the performance Mabel Taliaferro, henceforth to be known only as Nell, was almost buried in the deluge of flowers which hustling ushers thrust across the footlights, and this fragrant climax was not at all inappropriate to the play, for it is a fairy-like ethereal sort of thing.

"Springtime," the result of the combined work of Booth Tarkington and Harry Leon Wilson, breathes freshness and romanticism in an abundance which will delight the hearts of the youthful feminine portion of New York's theatre-goers. Throughout, the scenes reflect credit, and Harry Rowe Shelley's pretty music is an important factor in helping to create the illusion and atmosphere of romance, although a little too much of it has a tendency to weaken some of the situations.

Following the first "set," showing the drawing-room of Valette's fine southern Louisiana home in the early nineteenth century, comes a woodland scene—a delicate bit admirably handled to suggest a summer twilight—and then a plantation chapel, which rests contentedly under the broad branches of a lofty cotton-wood tree. The last two scenic presentations are of the garden of the parish priest, with its rising walls, and the dark-hued and sombre interior of the chapel itself—altar and confessional standing mutely eloquent in sober quiet.

OLGA NETHERSOLE

Now on tour in "Locke of Wall Street"

Running through the story of the romantic love of *Madeline Valette* and *Gilbert Steele* is the boom of the cannon of the War of 1812, and this helps to heighten the atmosphere of romanticism. Everything that happens hinges on this one element, and any illogical occurences must be overlooked because in those times matters were different. People did not live by any hard-and-fast rule, even though it was the fashion to arrange to marry one's daughter to a young man picked out long years before.

So it happened that while *Madeline* was expected to meekly give her hand to her cousin, *Raoul de Valette*, it also happened that on the day she first met him she encountered the pristine glances of love which the son of the neighboring planter, *Steele*, directed upon her. Of course *Gilbert* and *Madeline* fell in love at once and, to make the world of the play go round, it was not at all a bad idea to have it transpire on the day previous to the Battle of New Orleans.

NELL AND EARLE BROWN

In a pretty scene from "Springtime," a romantic little play by Booth Tarkington and Harry Leon Wilson.

HANDSOME WINTER TOILETTES

FOR "FASHION DESCRIPTIONS"

ETTES FOR HORSE SHOW WEAR

DESCRIPTIONS, SEE PAGE 782

SEEN IN THE NEW YORK SHOPS

Glorified Editions of the Famous Jack Horner Pie—Inexpensive Table Decorations—Artificial Flower Favors—A Glance at Ready Made Gowns and Wraps for Winter

FANCY Jack Horner pies continue as popular as ever for children's parties, whether for wee tots or the boys in their teens; and not infrequently the grown-ups add to the merriment of their gatherings by these charmingly encased prizes. Many new guises are on hand for coming holiday celebrations, ingenious in conception and most decorative and attractive to look at. In the first sketch is a windmill built of gray tissue paper blocks picked out in black, with two owls perched on the roof and tufts of grass at the base. This filled with twelve presents costs anywhere from $4.98 to $12, according to the value of its contents. More may be added if desired at 15 cents each; the gifts being drawn out by green ribbons. The second drawing

No. 4. Jack Horner pie in the form of a wheat stack

gives a very pretty pie, suitable for the Thanksgiving season—a green wheelbarrow in a gold frame, loaded with paper vegetables such as carrots, lettuce, cabbages, radishes and the like. Inside there is space to stow the souvenirs. Unfilled it costs $3.98, 15 cents to 25 cents extra being allowed for each gift.

Suggestions of the recent celebration are shown in the Dutch doll in the third illustration, garbed in Delft blue, with wide spreading cap and two heavy flaxen braids hanging to her shoulders. Prizes appropriate to her nationality are hidden inside her voluminous skirts, a dozen being included in the price, which is $6.98.

An autumnal idea is presented in the stack of wheat pie shown in the fourth sketch. It is topped by a gleaming scythe, while turnips and pumpkins are clustered at the bottom. Ribbons are attached to a dozen presents, $5.98 being asked for the pie complete.

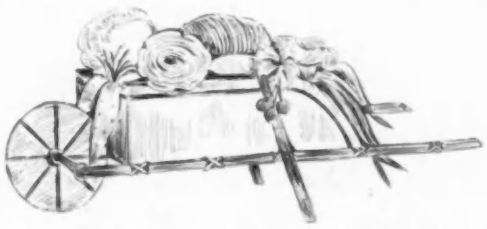
MOTTOES—PIES—BOXES

Mottoes for children's parties are in the shape of a cat-o'-nine-tails, having both mottoes and some small toy inside. Price 10 cents each.

Pies with prizes come in their natural form, made to represent pumpkin pies with an added thickness to accommodate their contents. These are very inexpensive, being procurable at $3.98 with twelve gifts inside.

Ice cream boxes in the shape of pumpkins are to be had for 15 cents and 25 cents each. The same for salted almonds are 10 cents. Little pumpkins with the green vines decorate the sides of the case.

Paper roses for ice cream holders are shown in all colors and beautifully made at 10 cents. There are also little paper baskets with braided paper handles for the same price, and boxes, too, with a cluster of roses on top. Heads of letture are another style of ice cream cases, costing 25 cents and 50 cents, with nut baskets at 10 cents. Wheelbarrows to match the large one in the sketch for individual ice creams sell for 50 cents.



No. 2. Harvester's wheelbarrow for the Thanksgiving table

Artificial flowers have been so perfected of late years that they are much used for purposes of home decoration. As cotillion favors also they are in strong evidence. Very handsome paper chrysanthemums, long stems and plenty of foliage, cost 10 cents, 25 cents and 50 cents, according to size. They are specially good in shaded coloring such as terra cotta and yellow. At the same shop carnations are a specialty, selling here far cheaper than anywhere else in town. They are made from a fibre which closely resembles the real flower both in look and texture. A bunch of three costs 25 cents. Many other shops are asking twice the amount for the same thing. The colors are red, white, yellow and pink.

Maiden-hair fern is excellently duplicated, the stems of such a substance that they can be put in water without harm. This makes it possible to mix these ferns with fresh flowers in place of the all too perishable real fern. Price 10 cents a spray.

AN ICED CAKE

for brides or birthday use looks exactly like the genuine thing. This one, however, is made on a wooden foundation, hollow inside to hold prizes or a cake. The outside is covered in icing, which may be white or colored as desired. The idea is a good one, as this cake may be kept from year to year and used for many celebrations. With twelve candle holders in the shape of rosebuds, the price is $5. It is built like a telescope box, the outside fitting down over the bottom.

QUILTED SILK JACKETS

These to wear under a coat as an extra wrap are the greatest comfort, as they have nothing to catch and fit snugly to the figure. Their warmth is great, being interlined with lamb's wool inside the double covering of china silk. All-white ones with long sleeves cost $5.85. Black with either self-tone or lavender lining comes at the same price. Without sleeves they cost $3.25 in the colors mentioned.

No. 1. Tissue paper windmill

SLIPS FOR SHIRT WAISTS

in china silk, either white, blue, pink or black, are $2.25. The sleeves are long and fullness is given by three half-inch tucks over each shoulder. The fastening is in the back under a flap. There is no trimming at either cuff or neck, the finish being merely a stitched band of the material. This style underwaist is to be had also in a very good quality of silk and linen mull, which washes splendidly, and of course is far less expensive than the silk, costing only $1.50. It is on hand in black and white and colors, and is a very practical purchase.

Moiré silk is extremely popular this winter and is put forward by one shop in an excellent tailored blouse, in such a variety of colors that any suit may be matched. There is a yoke across the front with three points. The fastening is in the back and there are tiny tucks at shoulders and sleeves. A lovely shade of Copenhagen blue is shown in this model, which also comes in brown, gray, black, and green.

Irish lace standing turnover collars are far more comfortable when made with the top part of linen, for the lace directly against the neck is sure to scratch. The linen is usually embroidered in dots or some simple pattern. One importer is celebrated for the perfect fit of his collars, and it is the wise woman who purchases here, for both in the back and front this neckwear is exact in cut. As described above in a combination of lace and linen these collars cost from two dollars upwards; lovely ones being procurable at the first-mentioned price.

BEDFORD CORDS

are a leading choice for winter wear. In two shades of gray, plum or brown they are a novelty that is sure to take. Price $2.50. Plain bedfords such as we have always seen cost from $1 to $2.

Fancy satin finished diagonals are selling well for winter costumes at $2 the yard. The craze for materials showing a diagonal line in their weave seems to increase as the winter season advances.

Satin finished soleil is a light weight all-wool goods of high sheen, attractive for any sort of afternoon frock. It comes in a 48-inch width for $1.50.

Crêpeline, as its name indicates, is of a crinkly surface, silk and wool combined into a most charming material for theatre or home gowns, and also very good for separate waists. It will stand handsome laces and embroideries as trimming and is a fabric that everyone should know of. It costs $1.75 the yard and is very wide. Beautiful light colors are shown in it as well as all the dark ones.

Plaid broadcloths make the smartest possible frocks, and appear in lovely combinations of tone, for instance copper and green, blue and wine and so on. The price of these is $2.50.

GIRLS' AND MISSES' PAJAMAS

As this style has been adopted by many to take the place of the night gown a good stock is kept on hand to supply the demand, in sizes from 4-16 years. Soisette, a silk finished wash material in pink and blue is used for them, made to fasten in front with frogs of white braid and pearl buttons. Pajamas in white madras cost $1.65.

BLACK WAISTS

of all qualities and kinds and at fair prices are shown by one house that makes a specialty of tailored blouses. The silks used are the roughly dependable and the cut carefully studied. Taffetas and messalines cost from $5.75 to $9.75; crêpe de chine ranges from $5.75 to $10.50, the price depending upon the quality used. There is also a large selection in net and chiffon cloth, some perfectly plain, others with a

No. 3. Pretty Dutch doll with a skirt full of gifts

simple trimming. From $7.50 to $15 is asked for these. Jersey silk is a practical and comfortable material and is offered as low as $7.50, the best costing $15.

Flannel waists of plain design and suitable for exercising and steamer wear are shown in all colors as well as in stripes and plaids at $5. The flannel may be counted upon as unshrinkable.

WOMEN'S EVENING WRAPS—SUITS

To the majority an evening wrap is a luxury and one that must often be omitted when one finds so little left over for it after the necessaries are provided for. At one of the large shops such lovely ones are to be had for very little money, they being copies of imported models. Broadcloth is their material, and they are draped and shirred, have big flowing sleeves, and are luxurious and handsome in appearance. One in white cloth with touches of black here and there is lovely. It costs $35.

Scotch homespun suits are practical for everyday wear, as these tan and gray mixtures, plain in cut and strictly tailored, are smart as well as durable. The coats are lined in satin, but have no stiffening, so that no amount of rumpling or tumbling will crease them. The skirts are tight-fitting at the top and plaited below. Price $30. Black and navy blue invisible striped worsteds are made up simply into a very serviceable suit for $18.50.

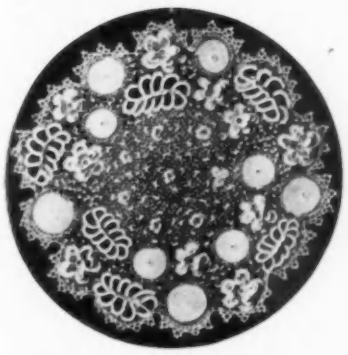
[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

FOR THE HOSTESS—INFORMAL ENTERTAINING

Simplicity and Perfection of Detail to be Preferred to Elaborate Attempts Ineffectually Accomplished—Table Setting and Some New Decorations—The Choice of Wines and Cigars.

SUCCESSFUL entertaining depends not so much upon the entertainment as upon how it is arranged, for it is quite possible to entertain simply, and yet with such a degree of refinement, perfection of detail, choice of menu and congeniality of guests that those entertained are charmed. A criticism often made of American hostesses is that they lack simplicity and repose, that they are not always sufficiently natural or cordial to put their guests at once at their ease.

We are often asked to give ideas for unique entertainments. Almost invariably our answer is: "Do not attempt novelty, because it is very rarely successful." Keep within conventional lines; select your guests, decorations and menu with the greatest care, having your rooms just the right temperature and your lights neither too dim, nor too bright. It is these small details, seemingly trivial in themselves, which are able to make or mar a whole effect. It is said of Belasco that one of the reasons his plays are so successful and run so smoothly, is his great attention to the smallest details, and his insistence on constant rehearsals by even the least important characters.



Irish crochet plate doyley

Luncheons, dinners, etc., cannot, of course, be rehearsed, and yet we know of one clever hostess who, being far from large city, has to depend entirely upon her servants for their preparation and service, even when they are most elaborate; therefore to make sure that they will be right in every way, she has one elaborate course served every day or two when she is without guests, until her cook makes it to perfection, and sends it to the table, properly served. The result is that whenever she gives a dinner, selected from these courses, she knows that it will be cooked and served as it should be. A mistake often made, but which can easily be avoided, is trying to give luncheons or dinners beyond the powers of one's menage, and this is only another form of being unnatural. One should never attempt more than one can do well.

Still another error made by many housekeepers is not to insist that meals be served in exactly the same way when the family is alone as when there are guests. Of course they may be, and generally are, simpler when the family is alone, but they should be attended with the same degree of care, so that the mere addition of a few courses will cause no confusion. In this way the waitress is saved from becoming flustered, and the hostess from being annoyed.

The illustration of the table on this page gives a good idea for a summer luncheon. The polished mahogany is covered with a centrepiece, plate and glass doyleys of fine embroidered linen with lace edges. The decoration is a glass, or silver bowl, filled with wild carrot and asparagus vine. If these very common wild flowers are picked carefully, and with regard to the selection of perfect specimens, they give a charming effect. The cut-glass side dishes are filled with olives, the tall gold and crystal compotes with marrons glacés in gold cases, and the goblets are of fine glass, with delicate rim of gold. The plates are gold and white, and there are smaller plates of the same, on which are little raffia baskets (in green and white to match the flowers), having inside cases of white china edged with green paper in leaf forms. In these are served the first course—a fruit macedoine; but these should not be on the table when the guests assemble—merely the service plates, with napkins upon them. It is better form to put only enough silver on the table for the first three courses, replacing it afterwards as needed.

Tanagra statuette—a pretty table decoration

Ginger ale is often served at a summer luncheon in place of wine, and the glasses for this, with the thinly cut rind of a lemon in each, should be on the table when the guests arrive. By substituting some other flower, and a wine glass in place of the tumbler, this table setting would be appropriate for a winter luncheon. Fancy place cards, in flower forms and other designs, are also frequently used for luncheon, and on this page are illustrated two effective Irish crochet plate doyleys for which one may get tumbler doyleys and centrepiece to match. On the next page there is also one of allover Irish lace, while the centre figure on this page illustrates a Tanagra statuette, which may be seen used in connection with several others on page 770. Such a table decoration is popular here this season, having been used in Paris for some time, while among other novelties are the Marie Antoinette figures in fine bisque, gold lace, flowers and ribbons—small replicas of the court ladies of the Louis XVI period. An electric bulb is placed inside of these, and the light filtering through the lace and fine bisque gives a charming effect. A new centrepiece for the table is in the form of glass goblets, decorated with gold—a large one in the centre and four smaller ones to surround it, connected by a glass chain of simple links, and when filled with flowers they are quite effective.

Another luncheon table, showing a beautiful table cloth of linen, à jour embroidery and lace, is also illustrated, but this cloth is purposely not put on the table correctly because of the desire to show the pattern. It should be used on a table large enough to have all the embroidery on it—only the lace and linen which is between it, and the embroidery, hanging over the edge. These table cloths need no centrepiece, the cut-glass basket of pansies, or other decoration, is set directly on them. The service plates and glasses are of white and gold, and beside each place there is a bunch of violets, tied with a long, narrow streamer of violet ribbon. As this table was set for a special occasion to carry out a color scheme, the rolls are also tied with violet ribbon, but it would be much better style not to do so. The napkins should be small, and should match the table cloth.

Embroidered linen and lace doyley

The table being set more formally for a dinner than for a luncheon, should never be bare with doyleys, and there should be nothing on it but the flowers, the necessary silver and glass, and a few pieces of ornamental silver or glass in which are bonbons and fruit. Salt and pepper are usually placed on the table, although some hostesses omit even this. Of course there should be no bread and butter plates, as butter is not served at dinner; the place cards should not be fancy, and the dinner should be served à la Russe.

Where there are no men in the family, hostesses are often at a loss to know just what brands of wines, cigars and cigarettes to order, and therefore a few of those most used are here given. The cigarettes are usually of the so-called Turkish tobacco, and the Philip Morris (cork tipped), the Dimitrino, the Benson & Hedges, and the Melachrino are among the best brands. In cigars the brand must not only be considered, but the shape, and the Perfecto is correct for general entertaining. The Hoyo de Monterrey, Cabannis, H. Upman and Flor de

Informal luncheon table

Partagas brands are all good. Before dinner, Martini, Manhattan or Bronx cocktails are served, preferably Bronx or Martini.

With the dinner, champagne should be served throughout, beginning with the fish course. It is no longer good form to serve a variety of wines, but one besides champagne—either a sauterne or a claret—is quite usual., and if you do not wish to serve champagne, serve the claret or sauterne alone. Many men prefer whiskey to wine, and both Scoth and rye, iced vichy

Court lady as table lamp

and high-ball glasses should be ready on a side table. Haig & Haig "Scotch" and "Baltimore Club" rye are much used brands.

The champagnes most used are Pommery, Krug, Veuve Cliquot, Pol Roger and Moët & Chandon, dry or sweet according to preference. Women usually prefer a sweet to a dry champagne.

For sauternes and clarets, Barton & Guestier, J. Calvet & Co., Cruse et Fils, and Nathaniel Johnston are good. The vintages and brands of champagne and wine have been left to individual preference. After dinner with the coffee there should be served to the men in the dining or billiard room brandy, and either white or green crème de menthe, and to the women in the drawing room the same except for the brandy.

AFTERNOON BRIDGE

UNDOUBTEDLY the most popular informal afternoon entertainment is the bridge party, the invitations for which should be sent out a week or ten days in advance. The ordinary visiting card may be used by simply writing on it the words "Bridge," the date and the hour, and though one may have as many tables as one likes, the usual number is four or six. After the tables are in position, put on them small place cards, being careful, as far as possible, to seat those who play alike together, as it is usually annoying for a good player to have to play with a bad one. Two packs of new cards, two pencils, and two score cards should be on each table, and women who give bridge parties frequently have fine linen covers to fit their bridge tables. It is most usual nowadays to play for a stated time, instead of a given number of rubbers, and the duration of the game is generally from three until five o'clock, at which latter time tea is served. As a rule the dining table is covered with a lace cloth, or a handsome centrepiece, and doyleys; place a bowl or vase of flowers in the centre and table lights. At each end there should be a silver tray—one for the tea service, the other for chocolate—and between these there should be dishes of fancy cakes, sandwiches, and bonbons. The guests gather around the table or are served at the bridge tables, or both, as preferred. For a party of four a nice collation would be tea (served with both cream and lemon), Vienna coffee, or chocolate with whipped cream, triangles of buttered toast, very small soda biscuits, tiny éclairs, vanilla wafers, sugar-coated brandied cherries with stem and leaf attached, and marrons glacés in gold cases.

SOME SIMPLE MENUS AND RECIPES

FOR the persons who never know what to order (and their names are legion) when lunching or dining at a restaurant, the following menus have been compiled. After theatre supper: Oyster Cocktail, Filet Mignon, Heart of Lettuce Salad, Meringue à la Crême.

Lobster is a favorite supper dish, and a nice little menu may include: Grapefruit Cocktail, Broiled Lobster, Escarole Salad, and Coupe St. Jaques.

Another combination for supper is Creamed Scallops followed by a Broiled Squab, and Endive Salad, with pêche Melba for a sweet.

Crab Cocktails, Chicken *sous cloche*, with Ham and Mushrooms, Fruit Salad and Chocolate Parfait make a tempting menu for a light supper.

Good dinner menus are: Anchovies on Toast, Purée Bretonne, Braised Sweetbreads, Tenderloin à la Trianon with Fried Eggplant and Spinach au Croutons, Celery Salad, Biscuit Glaces.

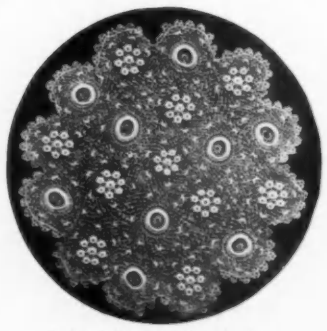
Caviar on Toast, Clear Soup, Filet of Sole, Tartar Sauce, Saddle of Lamb with Mushrooms, Mashed Potatoes and Mint Jelly, Asparagus served with Hollandaise Sauce, Heart of Lettuce and Tomato Salad, Strawberry Melba.

TESTED RECIPES

Eggs à la Albermarle.—Place six large tomatoes, peeled and cut, in a pan with a tablespoonful of butter and a teaspoonful of Worcestershire sauce, and cook until thick. Beat four or five eggs in a bowl and throw the hot tomatoes over the eggs; mix together; then put it back on the fire and stir until thick. This should be served on hot buttered toast.

A Good Salad Dressing.—Three tablespoonfuls of oil, one teaspoonful of lemon juice, one teaspoonful of vinegar, one teaspoonful of powdered sugar, salt and pepper to taste.

Mocha Filling.—Two cups of sweet butter, one and one-half cups of confectioner's sugar, strong black coffee to taste. Beat these ingredients together until smooth. This is delicious when placed between thin layers of light sponge cake.



Baby Irish tumbler doyley

COLONIAL RECIPES OF 1764

A Sweetbread Pastry to Fry or Bake.—Parboil your sweetbreads and shred them very fine, with an equal quantity of marrow. Mix with them a little grated bread, some nutmeg, salt, the yolks of two eggs (hard boiled and grated) and a little sugar; mix this with a little cream and the yolk of a raw egg. Make paste with half a pound of sifted flour, an ounce of powdered sugar, the yolks of two eggs and white of one, and a little ice water. Then roll in half a pound of butter, and roll it out into little pastries the breadth of your hand. Put in your sweetbread, close them up well, and fry or bake them. This is a very pretty side dish.

To Candy Orange Flowers.—Take orange flowers that are stiff and fresh, boil them in a good quantity of clear water in a preserving pan, and when they are tender take them up and drain them through a sieve, and dry them between napkins very dry. Take the weight of the flowers in double refined sugar and to a pound put half a pint of water; boil till it stands in a thick drop, and when it is almost cold put it on your flowers in a china bowl; shake them well together and set them in an oven or in the sun, and when they begin to candy take them out and lay them on glass to dry. Sift sugar on them and turn them every day till they are crisp. These are a pretty dainty for a bride's party.

INEXPENSIVE DESSERTS

Apple Compôte.—Pare, quarter and stew six juicy apples, putting in with them just enough water to keep them from sticking and burning; sweeten to taste with soft, white sugar. When they look clear and almost transparent, remove the saucepan to side of stove. Have ready a mould of the ware used for casseroles—a deep bowl will do—and butter by hand the entire inside to a thickness approaching a quarter of an inch, and on this dust a thick layer of browned bread crumbs, preferably from the crust. Pour in the stewed fruit, cover with crumbs and little bits of butter, and bake in a hot oven. Cover the top of the bowl if it seems to bake too quickly, as it must be thoroughly baked. Let this get cold, turn it out and serve with cream or wine sauce or a hard sauce. It solidifies and cuts in slices. It is very good also as a hot compôte.

Similar court lady in gold lace

Peach or Apple Pudding.—Cut up in slices enough peaches or apples to three-quarters fill your pudding dish, and arrange in layers with sugar between and bits of butter. Make a thin biscuit dough, thin enough to pour, and fill the dish to within an inch of the top. It will filter down between the layers of fruit and make a thin wall at sides and a thick crust at top. Sprinkle coarse, granulated sugar and cinnamon on top and bake in a quick oven. Serve hot with either wine sauce, hard sauce, or custard.

Eggless Fruit Cake.—One cup of sugar, one cup of sour milk, one-half cup of butter, two cups of sifted flour, one teaspoonful of soda dissolved in hot water, one cup of raisins, one-fourth cup of citron, one-half cup of currants, one teaspoonful of cinnamon, one-half teaspoonful of cloves, half a grated nutmeg, two tablespoonfuls of brandy.

Tea Wafers.—For an afternoon tea, a light wafer is very much more appetizing than the much used pastry. Especially nice are the Swedish wafers, buttered and sprinkled with grated Swiss cheese and heated just enough to melt the cheese, then sprinkled with more cheese, and served warm.

Fruit Bavarian Cream.—A thoroughly delicious variation of the familiar Bavarian cream can be made by using a combination of fruits. To make a sufficient quantity to serve eight persons, allow one pint of cream, eight bananas, four oranges, four tablespoonfuls of lemon juice, one and one-half cupfuls of powdered sugar, and two tablespoonfuls of pulverized gelatine. Soak the gelatine in one-quarter of a cup of cold water, then dissolve it in equal quantities of boiling water. Whip the cream and stand it on ice. Peel the bananas, slice them and rub through a sieve. Add the pulps and juice of the oranges, the lemon juice and the sugar. Blend thoroughly and mix well with the gelatine. stand in a cool place to stiffen. Add the whipped cream, stir all lightly together, turn into a mould and stand on ice until wanted. Turn out on a flat dish and serve either with plain cream or with whipped cream about the base of the mould. This combination of fruits makes a very good dessert and is one that is easily made.

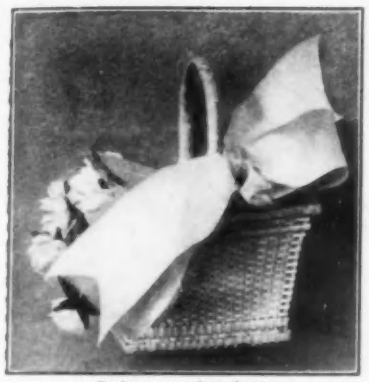
Luncheon table showing the Tanagra figurines and an elaborate cloth

A COTILLION AND SOME PRETTY FAVORS

General Rules for the Entertainment and Dance—Duties of the Leader—Suggestions for Favors

THE Cotillion, or "German," as it sometimes called, has certain rules, which though simple in themselves, must be carefully followed in order to insure complete success.

Let us take, for example, a cotillion of about fifty couples, to be held in a private house. The hostess and her daughters should stand and receive their guests, as they arrive, exactly as at a reception, and



Dainty market basket.

at the end of the evening should accept their farewells in the same manner, except that at this time it is not necessary for the daughters to be with their mother.

TO CHOOSE THE LEADER

It is well to choose as leader a man who knows thoroughly the duties of his position. He usually takes the daughter of the hostess, or whoever the cotillion is given for, for his partner, and to him should be left entirely the selection of the figures and the order of dancing them. He should also be consulted in the selection of favors, so that they may be appropriate for the different figures, and this agreement between the hostess and cotillion leader as to the dances and favors should be made by them during the call which he pays upon her, shortly after he has received his invitation. On the night of the cotillion, the leader should make it a point to be one of the first to arrive.

DANCING THE FIGURES

The leader decides how many couples are to be up at a time, and, when he wishes the dancing to cease, he indicates it by a hand clap or by blowing a whistle. About ten couples lead off for each figure, the proportion being limited to the size of the room and the number of dancers. The couples dance for a certain time and then separate, each choosing a new partner for the figure which is to be formed, and, if it is a favor figure, indicating his or her partner by presenting one of the favors.

Beetle pin for the hair

THE SUPPER

There may be a buffet supper or one at small tables, as preferred, and in the former case the men help serve their supper partners.

THE CHOOSING OF A COTILLION PARTNER

This is arranged either beforehand or just after arriving. The man is not required to send flowers to his partner, although this is, of course, a polite attention. If more men than girls are present, the men may dance "stag"—that is without having a partner, but dancing each figure with the girl he selects.

SELECTION AND DISTRIBUTION OF FAVORS

The present custom is for the leader and his partner to distribute the favors to the couples whose turn it is to dance. The favors are often placed in wicker trays, suspended on ribbons, the leader taking his to the girls and his partner offering them to the men.

The figures, carrying out these favors, should be novel and picturesque, and great originality may be displayed by a clever cotillion leader.

SOME ATTRACTIVE COTILLION FAVORS

Pretty favors are not easy to find, but a little shop does exist for this purpose only, and there are to be found, at moderate prices, all manner of knick-knacks suitable for inextravagant cotillions, as well as higher priced favors upon which a great deal of care and time have been expended. A few, both for children and those really out, are illustrated on this page, the soldier hats, which come at $4.00 a dozen, being quite fascinating, when made in copies of those of foreign nations, so that the effects are varied and gay. The hussar caps are $3.50 a dozen, and are very smart indeed when cocked sidewise on the head. These do very well for men as well as boys, and are the newest of the new things. For a girl, small or large, the coronets of flowers are charming, and light enough not to ruffle a careful coiffure; they may be had in different colors at $5.00 a dozen, and the boutonnières for the men, their accompaniment, are $3.00—the flowers being large chrysanthemums, etc., in clusters.

The beetle, which has a hairpin to adjust it in the hair, is a most gorgeous insect, with colored, transparent wings; and is mounted to quiver with every motion of the wearer, so that it shines with brilliancy in every light. These cost but $3.50 a dozen, and are quite large. The turkey, made of paper, is much gayer in plumage than the usual bird of November; and cost $1.50 a dozen.

DAINTY FANS

The fan with a vanity mirror on one blade, is very dainty, made of crêpe paper in quill feather effects of pale, pretty colors, some flecked with gilt; and may be had for $4.00 a dozen. Spangled fans, hung by ribbons from bracelets are $9.00 a dozen, and are intended for the small fry. These are not illustrated, nor are the feather "bracelet-fans," that cost $7.00 a dozen.

ORNAMENTAL BASKETS

Baskets are numerous, and the three shown are all ornamental. The Watteau basket with high handle, which is gilded and trimmed with fetching little bunches of wee flowers and ribbons, costs $5.00 a dozen; the market basket, complete in each

Gay paper turkey.

detail, is $6.00 a dozen, and the twine basket, which is furnished with a ball of twine and has daisies in sprays at handle and side is $10.00 a dozen.

MIRRORS AND SHAVING PADS

A very smart favor is a small oval mirror, with brocade back and antique gold braid rim, which hangs from a necklace of the gold braid, and so makes a most effective decoration. These are $7.20 a dozen; while for men, at $8.00 a dozen, are shaving pads, which are useful afterwards, as well as ornamental at the time.

FAVORS FOR SPECIAL FIGURES

Favors are to be found as well at other places that suit some special figure in the cotillion, as, for instance, the "thread and needle" contest, for which plump and pretty emery bags in pineapple shapes can be had for 15 cents each, in pale pink, blue, yellow and other colors. Nuremberg needle-case dolls, for the same event are 35 cents each. For the "bottle race" figure, Nuremberg corks, with quaint little wooden flower pot tops, painted in gay colors, are 35 cents each, and other corks with figures or animals on the tops, are 75 cents each. There are also small steins, decorated in bright tints at 25 cents each, and "Boston Tea Party" tea-pots at 25 cents each.

Flower coronet and Watteau basket

PRETTY ODD BITS

Small Colonial brass candlesticks, fitted out with a diminutive candle are 15 cents each, and glass candlesticks with candle are 10 cents. Hand-carved Arabian sheep bells of dull brass, to be tied with a ribbon, cost 25 cents each, and a "pestle and mortar" bell in brass is 50 cents; both are musical in tone. Tiny glove purses of Chinese brocade in lovely colors are 10 cents each; doll pin-cushions, with pink or blue petticoats, 85 cents, and Indian baskets for bonbons from 25 cents upwards. Passe-partout motto or verse cards make a good showing when the frames are of dull green or gold, and the mottoes well chosen. These cost 15 cents each, and can be hung by a ribbon. "Decorations," which will do for either men or girls, show fascinating hand-painted heads on medallions, sketchily and daintily done, and mounted on ribbon bands. Their cost is $2.00 a dozen. A favor that is really of value because so perfect in detail, is the Dresden china flower pot, about twice thimble size, in which is an exquisite china tulip, forget-me-not or rose, and the price is only 50 cents. Frames are always a gift to be looked for, especially the small double ones, and those in moiré, bound with gold galloon, and having a French medallion on outside are 75 cents. Chiné silk rolls, with net-covered ends in which to thrust long hatpins are $1.10 each, and Rafia top hatpins come in various colors at 50 cents each. In fact, the cost of a cotillion depends entirely upon how extravagant the hostess wishes to be, and the trouble she will take.

Three pretty and inexpensive favors.

Smart Hussar's cap.

ETIQUETTE OF CORRESPONDENCE AND CARD USAGE

An Authoritative Word upon the Correct Forms of Card Invitations—Letters of Introduction and Polite Social Correspondence—The Convention of Visiting Cards

THE details involved in the correct form of invitations for the various entertainments which may engage the attention of a hostess during the season are of utmost importance. Negligence on these minor points of social usage and convention argues either ignorance or indifference, which are both inexcusable, for it is in the due consideration of such details that a woman reveals her knowledge of correct form.

NEW FORMS

In a general way, one may state that there is no very marked change of style from the engraved invitations in use last year, but there are several innovations of form, in the size, text and wording, which are worth noting by the hostess who would be absolutely correct in such matters. The preference for both the Old English and Colonial text, and also for the English script, continues. Although the Roman text may still be preferred by those who are accustomed to its use, it will not be nearly so much in vogue as in former seasons, the Colonial having almost altogether superseded it.

The place card, for luncheons, dinners, or card parties of any sort, may be 3¼ inches long by 2¼ inches wide, or smaller, and preference is given to a thick bristol board card that has a beveled gold edge and rounded corners. If there be a crest or coat of arms in the family, this may be embossed, in gold, silver or white, in the centre at the top of the card, the guest's name to be written in ink below. The plain card of this sort, without a crest, is equally good form—possibly better in America—and the same card may be decorated on the left side with an illuminated long monogram in gold, or a color. But this must not be used for anything except a luncheon, or card party, where the husband of the hostess does not appear. It would be entirely out of place at a dinner.

An unusual feature in the "At Home" card, where the hours are named from four to seven o'clock, is the introduction of the host's name, and such a card is shown; it measures 4¾ inches long by 2¾ inches wide.

Another style for an afternoon reception, and that most used, is engraved in the English script and omits the name of the host, but has that of a daughter, already socially launched, on the second line. No numerals or abbreviations are admissible; every word should be fully spelled out, and the size should be 5½ inches long by 3½ wide.

RECEPTION CARDS

In the same size, and similarly minus the numerals, on a heavier quality of card, may be engraved the invitation for an evening reception, and for the latter, the form "Mr. and Mrs." is correct.

An appropriate afternoon reception card for a mother and daughter, who is not a débutante, is an ordinary visiting card, 3¾ by 2¾ inches, with the address engraved in small script in the lower right-hand corner, only the house number appearing in figures. In the left-hand corner opposite, in the same small script, may be given the day, date and hours ("from four until seven") in three separate lines.

An excellent form for an aunt who wishes to entertain for her young niece, or an older sister for a younger one, where there is no mother, is also shown in size 5½ by 3½, English script. Individual preference may vary the hours named, which may be "from five until seven o'clock" instead of the conventional "four to seven," but in this script even the house number must be fully spelled out.

BREAKFAST INVITATIONS

For a breakfast invitation, the card may read either "Mr. and Mrs."—for instance, a hunt breakfast—or may be sent out in only the hostess's name; that is, in instances where the guest list is composed of women exclusively. The third line should be left blank for the guest's name, and the text used should be the Shaded Colonial. The time is set at the hour most appropriate for the special occasion. The whole form, with the address, covering seven lines on a rather stiff card 5 by 3 inches in size.

CARDS FOR GENERAL USE

A general utility card, which a hostess who entertains a great deal will find almost indispensable, has a number of blanks to be filled in, whereby it may be made to serve for a luncheon, afternoon at bridge, or musicale, as she may desire. It may also be utilized for a dinner invitation, or for an evening reception, by adding in writing "Mr. and " before the "Mrs." on the top line. This smart, rather heavy card displays the Shaded Old English text, and is 3 by 5 inches in size.

Dead-white cardboard is conventional for all of these invitations, and where cream-colored tinting is used, it must be regarded as a matter of personal eccentricity and preference; although the gold-edged place card admits of rather more latitude in this respect, and may be slightly creamy of tint, showing a smoother surface. Absolute consonance with the canons of prescribed taste in such details is requisite.

Wedding invitations will be illustrated in a later issue of Vogue.

INVITATIONS AND THEIR ACCEPTANCE

Invitations for a man should usually be addressed to his residence or club, not to his office. An invitation for a married woman should include the husband with the wife, unless the entertainment is exclusively for women. Even though the husband is not known personally to the sender, his existence cannot be ignored.

Invitations to dinners and luncheons are, of course, not sent to persons who are in mourning, as that would be an empty form, but invitations to weddings, receptions, etc., must be sent as a mark of remembrance, even when it is known that these friends will not accept.

In general, the correct style for an acceptance may be derived from the invitation itself, as the answer is always written in the same degree of formality. The best course always is to observe very carefully the formula of an invitation and follow it precisely in your reply. If it is in the third person, the reply must be in the third person. If it is in the first person, it must be answered by an informal note in the first person. A first invitation should be accepted, if possible. An invitation to a church wedding does not need a written reply.

There must be no delay in answering an invitation to a dinner, luncheon, home wedding, wedding breakfast, card party, or theatre party. A note of invitation to a dinner, luncheon or theatre party should have a written note of reply within twenty-four hours, so that the hostess may have time to fill the place should a guest be unable to accept. It is important to repeat the date and the hour even in an acceptance to an informal invitation in order to avoid any misunderstanding. One is not obliged to give reasons for declining an invitation when writing a formal reply.

After a visit of any length of time whatever, a letter of thanks for the hospitality extended is expected. This should be informal and cordial, and as full of spontaneity as possible, while letters of condolence and of congratulation for a wedding must sound, above all things, sincere. The style of such a letter depends entirely upon the extent of the friendship.

GOOD FORM IN CORRESPONDENCE

Plain white or gray sheets folding once into their envelopes, and black ink, are the approved materials for social correspondence. If it is ill-advised for a woman to use a pronounced style of stationery, for men anything but the most plain and simple is quite inexcusable. White, gray or gray-blue bank-note, linen, or cream-laid papers, all severely plain, are the only varieties a man should use for his social correspondence. Crests, monograms and addresses may be engraved, stamped or embossed on the stationery of both men and women.

Begin a note of acquaintance with "My dear Mrs. (or Mr.) Blank," only dropping the "My" if there is a certain degree of

Mr. and Mrs. John E. McLoughlin
will be at home
on the evening of Friday the twenty-ninth of January
from six until nine o'clock
at Fifty-two Howard Avenue

EVENING RECEPTION CARD
(Usual hours are from 8 to 11)

Mrs. John Alfred Bodine
and Miss Gertrude Ferrell Bodine
will be at home
on Saturday the sixteenth of January
from four until seven o'clock
at One hundred and fifty-one West Seventy-second Street

RECEPTION CARD FOR MOTHER AND DAUGHTER

Miss Williams
and Miss Ella Williams Buck
will be at home
on Friday the eighteenth of December
from five until seven o'clock
at Eight hundred and twenty-four West Franklin Street
Richmond, Virginia

RECEPTION CARD FOR AN AUNT ENTERTAINING FOR HER NIECE

intimacy between the sender and recipient of the note. The proper conclusion of a friendly note or letter may be as follows: "Believe me, sincerely (or cordially) yours"; "sincerely yours"; or "I remain, dear Mrs. Blank, very sincerely." "Very truly yours," or "yours truly," should be confined to business correspondence, as it is the conventional form for such communication. "Affectionately yours" is an endearing subscription proper only between relatives or intimate friends.

A married woman should sign herself Margaret Blank, not Mrs. Charles Blank, in social correspondence. In concluding a business communication, if she has doubts whether the person to whom she is writing knows her married title, she writes it in brackets beneath her name, thus: Margaret Blank [Mrs. Charles Blank].

An unmarried woman signs her notes Louise Blank, unless a business matter is the subject of her correspondence; then she precedes her name by the word Miss in brackets. In addressing an envelope to a gentleman, the most approved form is John M. Blank, Esq., though many persons of good taste use Mr. in place of Esq. To a tradesman the name is preceded by the title of Mr.; and in addressing a servant it would be written John Blank.

A woman's name is invariably preceded by the title Mrs. or Miss. An address should never be in this form: Mrs. Captain Brown, Mrs. Judge Long, Mrs. Doctor Robinson; for in America a woman does not assume her husband's honorary title. In writing to a practicing woman physician, the address, when the communication is professional, should be in this form: Dr. Mary T. Blank. For a social communication it should be in this form: Miss Mary T. Blank, or Mrs. James L. Blank.

LETTERS OF INTRODUCTION

When introducing a friend to a friend through the agency of a letter, it is always safest and best to write privately, in advance of the presentation of the letter, giving the person to whom it is addressed some notice of its coming, and a more intimately outlining the character, tastes and social position of its bearer than could possibly be done in the letter itself. Letters of introduction usually are in the form of brief notes. They may begin thus: "My dear Mrs. Wilson: It gives me the greatest pleasure to introduce to you my friend, Miss B.," and then continues a few personal remarks about some common interest.

It is rather difficult to present in person a note, though men occasionally prefer to do so. The usual custom is to mail the envelope containing the introductory note or card, together with a card giving one's name and address.

When the bearer of a note or card of introduction is a woman, a call must be paid promptly—that is, within forty-eight hours of the reception of her note or card. The call should then be followed by the offer of some hospitality. If it is impossible to call, a note should be written acknowledging the receipt of the introduction; and, unless mourning, illness or a speedy departure from home prevents, a very earnest effort to entertain the bearer of the introductory missive is requisite. A woman should follow this latter course on dealing with a note of introduction presented by a man. A man must first call upon and then entertain to the best of his ability a man introduced to him by letter. When a lady bears a note of introduction to a gentleman, she posts it to him with her card, and he responds by a call at the very earliest opportunity.

CALLS—HOW AND WHEN TO MAKE THEM

Formal calls, in the city and during the season of social gaiety, are paid between three and half-past five o'clock in the afternoon. The day at home is a purely social occasion, and calls of congratulation, of appreciation for some hospitality, or merely for the pleasure of friendly intercourse, are paid then, if possible. It is always more considerate and complimentary to observe a friend's day at home, if she has issued cards appointing one, than to pay her chance calls on other days.

Brides and strangers newly arrived in a neighborhood never make, but always wait to receive first calls. Women who have been invited to visit, or during the summer season have been entertained in a friend's house in the country, must be among the first, directly their hostess returns to town, to call upon her. When there exists no previous indebtedness on either side, and, after a summer's holiday, two women arrive in their houses on very nearly the same date, the younger usually calls upon the elder first. Where the difference in their ages is very slight, the one who returns to town first makes the initial call, or the unmarried one calls first on the married woman. Should a member of society be in arrears for hospitality or an invitation received in the foregoing winter season, she pays the initial visit at the commencement of the new season, without reference to the age of her friend or the date of her friend's return to the city.

Ordinarily when the winter season really begins, first calls are received by those who issue their at-home cards first. The routine of calling begins without strict reference to courtesies extended or received in the foregoing winter.

Obligatory Calls.—It is not only a civility, but a social necessity, when one has served as a bridesmaid, maid of honor, usher or best man, to call upon the bride's mother shortly after the wedding, and upon the bride directly after she returns from her honeymoon. The guests at a home wedding, wedding reception or breakfast must call in due course on the mother of the bride, and later on the bride. It is an obligation to call on one's hostess after a dinner, a dance, a musicale, or a luncheon. For men as well as women the dinner call is of paramount importance. It is paid within a fortnight after the dinner.

Returning Calls.—First calls in the season should be returned very promptly—on the next reception day of the person who has made the call, if she has a reception day; and if she has none, then at any propitious time within a week or fortnight. After this polite exchange of civilities, a longer period between visits may be allowed to lapse.

Calls of condolence and congratulation should be made as soon as possible.

The day at home, in large cities, during the winter season, and in the summer at the fashionable resorts, is an established and admirable social institution, contributing to the convenience and pleasure of every one concerned.

The majority of calls between women are exchanged on their appointed days at home, and then the cards are left by the caller on the tray in the hall as she passes through on her way to the drawing-room. She puts into the tray one card of her own and two of her husband's, if her hostess is married. If her hostess's unmarried daughters receive with their mother, the caller need not leave any cards for them, even though they are in society. If a married daughter should be receiving with her mother, the caller would leave one of her cards when going out.

A young lady paying a chance call on a mother and daughters, or a hostess and friend, and being told the ladies are out, leaves two cards. A call paid to a lady visiting in a house, whether the lady of the house is a friend or stranger to the caller, requires two cards—one for the guest and one for her hostess, and this is still the rule whether the caller is a man or a woman.

A young man when calling for the first time on an unmarried woman should ask for her mother, or chaperon, as well, and if they are not at home he should leave two cards. Subsequently he need leave but one card. There was a time when a man sent up his card when calling, but this has gone out now for informal calls. He sends his name by the servant, leaving a card only if she on whom he is calling is not at home. On reception days he leaves cards on the tray in the hall, as do women.

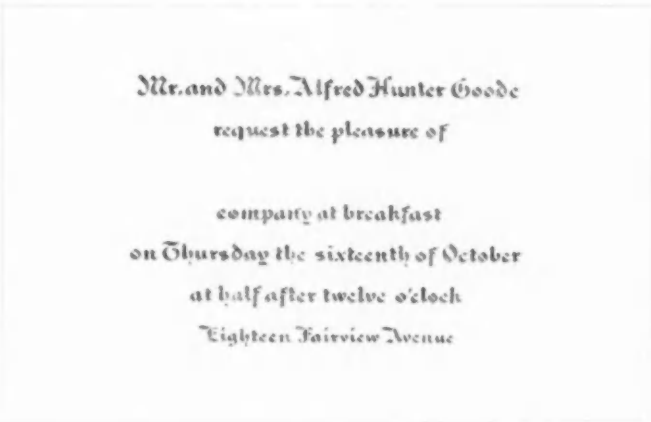
We are in a transition stage in large cities as regards the European custom of leaving cards at the door by the footmen without asking to see the ladies of the house. This is an entirely correct proceeding in a large society, where the demands on one's time are great, and in any metropolis it is only a sign of provincialism to take offence at the practice. It has been done for years in London, and is quite the custom in New York and Washington. The cards on these pages are from The Gorham Manufacturing Company.

RECEPTION CARD INCLUDING THE HOST

CARD FOR AN INFORMAL RECEPTION

PLACE CARD

PLACE CARD



CARD FOR A HUNT BREAKFAST

USEFUL FORM FOR VARIOUS OCCASIONS

MENUS FROM FAMOUS CHEFS

A Comprehensive Collection Prepared for Vogue by Representative New York Hotels

RESTAURANT entertaining is as much in vogue in New York nowadays as it is in Paris, where the smart French set spend most of their time outside of their own homes. It is well, therefore, to know exactly how such dinners, etc., should be planned, by studying different examples of good restaurant menus. From these, the hostess may also get ideas for her home entertaining—as to the different courses, the way in which foods may be served, and the endless variety that may be obtained. The menus, shown below, are representative of the best that is to be had in cooking, and, though they are perhaps a proof of the saying of an English wit that "man is only separated from the beasts by the cook," one cannot but appreciate the skill needed in their making, and wish to follow in the steps of such a cook. There is a banquet menu from the St. Regis, a simple dinner from the Plaza Hotel, and a more elaborate one from Delmonico's; the Waldorf-Astoria and the Café des Beaux Arts give simple supper menus, while that of the Hotel Knickerbocker is intended for an extremely elaborate after-theatre supper. A luncheon menu is published from the Holland House. Attached there are recipes of dishes in these menus for which the chefs of these particular houses are noted.

CAFE DES BEAUX-ARTS

SUPPER

Huitres à la Dumas
Hors d'Oeuvres des Beaux-Arts
Consommé Lyonnaise en Tasse
Pintade Grillée, Henry IV
Nid de Pommes Soufflés
Salade Elizabeth
Poire Sultane Sur Socle
Petits Fours Artistiques
Moka des Princes

Young Guinea Hen, Henry IV.—Split and broil the fowl in the usual manner, also broil a slice of Virginia ham. Cover a piece of toast with the latter and place the fowl thereon. Put all on a platter and garnish with fresh mushrooms which have previously been sautéd in butter, and to which has been added, after seasoning, a dash of white wine and a teaspoonful of extract of beef.

Salade Elizabeth.—Salade Elizabeth is made of the halves of an alligator pear from which the pit has been removed and replaced by segments of grapefruit which have been thoroughly chilled. A good French dressing is poured over the salad at the moment of serving.

PLAZA HOTEL

DINNER

Nectar
Consommé Floridin
Celery Olives
Panned Frostfish, Cider Sauce
Boiled Parisian Potatoes with Parsley
Mignonette of Lamb Sauté Buttermint
Deviled Stuffed Fresh Mushrooms
Sherbet, Violette
Partridge, Napoleon I
Salad, Gerry
Grilled Orange or Strawberries
Hazelnuts Pistachios Pecans
Turkish Coffee

Consommé Floridin.—(For six persons.)—One carcass of chicken and legs, two pounds of knuckle veal, two pounds of peeled French chestnuts, cloves, bay leaves, salt and cayenne to taste; water to cover nicely. Place on the fire to simmer for three hours, or till the water has been reduced to two-fifths of its original volume. Pass the broth through a cloth and skim off all fat. When about to serve have the broth very hot and perfume with a little good claret and drop into it some freshly sliced orange and grapefruit to taste. Do not leave any of the orange or grapefruit in the consommé, and be careful not to let it remain in too long nor to use too much claret, as the success or failure of the consommé depends to a great extent on these two things. This is a fragrant, delicious soup, and to be at its best should be served as soon as made.

DELMONICO'S

DINNER

Coctail de moules à la Porter
Potage
Gombo de Volaille à la Creole
Bisque de Crevettes à la Peary
Hors d'Oeuvres
Timbale Lagardère
Poisson
Esturgeon à la Heye
Pommes de Terre Laurette
Tomates Farcies Aux Concombres
Releve
Selle de Chevreuil Tyrolienne
Potates Louisianaise

Entrée
Pigeonneaux au Treittin
Terrapine à la Trenton
Sorbet Bouquetière
Roti
Perdreaux Farcis Aux Marrons
Samp Frit
Froid:
Mousse de Foie Gras à la Gelée
Salade Tropicale
Entremets de Douceur
Glaces Rosadelle
Petits Fours Assortis

Bonbons Café

Cocktail of Mussels à la Porter.—Clean some nice mussels, cook them with a few hashed onions, a bag of pepper beans with a clove, and a glass of white wine. When the mussels are cooked, take them out of their shells (keep the half shells), put the mussels in a jar with the liquid in which they were cooked, strain and allow to cool. Empty a green pepper, cut the border in a fancy design, and place it in a ramekin dish which is surrounded by cracked ice, fill the peppers with the mussels—three or four will suffice—add a little of the fluid in which they have been cooked, and surround the ramekin with six shells, in each of which is a mussel, with the fluid. Cover each mussel with cocktail sauce, and serve.

WALDORF-ASTORIA

SUPPER

Oysters à l'Estragon
Tomato Bouillon
Emincé of Lobster, Thermidor
Chaudfroid of Duckling, Rouennaise
Japanese Persimmons Salad
Mousse of Pineapple
Cakes
Coffee

Emincé of Lobster, Thermidor.—To chopped shallots in a saucepan add some sauterne wine, let boil, add some English mustard, a little glace de viande and some béchamel sauce. After a few minutes' boiling, add some chopped parsley and fresh butter, mix well, and add the minced freshly cooked lobster. Care must be taken to mix ingredients thoroughly before adding lobster. Put all in a lobster shell, cover with grated Parmesan cheese and a little butter. Bake well and send to the table as hot as possible. This is a favorite supper dish for after-theatre parties.

HOLLAND HOUSE

LUNCHEON

Caviar Frais d'Ostrakan
Accompagné de Blinis Croutillants
Pointe Bleue Royale
Consommé Rothschild Aux Paillettes
Celeri Olives Amandes Salées
Barquettes Décrevisses au Paprika
Suprême de Sole Anglaise Holland House
Concombres en Ruban
Jambon de Virginie Braisé au Champagne
Mousseline d'Artichauts Frais
Mignons de Poulet Foussées à l'Ideal
Pommes Frida
Sorbets Singapour
Bécasses Bardees Sur Canapé
Salade Ninon
Fraises en Foies Gras Girlées
Parfait Diable Rose Gateau Mon Rêve
Corbeille de Délices Desserts

Suprêmes of Sole Holland House.—Remove the fillets of some medium sized English Sole, take off the skin and flatten the fillets. Prepare a lobster forcemeat well creamed and seasoned. Stuff your fillets with it and shape them to be pointed on one end like flat pampettes, decorate with some forcemeat and truffles cut in fancy forms. Put your fillets in a buttered pan with some Chablis wine, good fish stock and a few parings of mushrooms. Take off when cooked. Reduce with a small quantity of velouted sauce, finish with purée of oysters, crabs and cream. Add lemon juice and season to taste. Dress your fillets on an oval dish, pour the sauce over and besprinkle with lobster coral. Garnish with thin croustades of oysters, crabs sautéd in butter, slices of lobster, Parisian potatoes stewed in cream and some chopped chervil. Serve very hot.

HOTEL KNICKERBOCKER

AFTER-THEATRE SUPPER

Buffet Norvegian
Suprême de Grapefruit au Maraschino
Consommé aux Nids d'Hirondelles
Celery Olives Salted Almonds
Turbotin de France, Braise au Champagne
Barquette Florentine
Medaillon de Ris de Veau, Trianon
Pommes Champs Elysées
Noisette de Chevreuil, Moderne
Mousseline de Chataignes
Poularde de Bresse, Soufflée à la Royale
Sorbet Lohengrin
Bécasse Importée, Bardée aux Feuilles de Vigne
Gelée de Bar le Duc—Hominy Frit
Salade Ciceron
Asperges de Paris, en Branche
La Sauce Ivorie
Pêche Loie Fuller
Délices des Dames
Café
Grande Liqueur

Medaillon de Ris de Veau, Trianon.—Bleach a nice sweetbread in cool water, then put it in a pan on the fire and let it boil about four minutes. After taking it off the fire and cooling, have it larded. Put a copper pan on the fire with clarified butter, some carrots, onions, thyme and bay leaves; add the sweetbread on the top and let it cook very slowly for about ten minutes. In the gravy add one pint of white consommé and the juice of two fresh tomatoes; salt and pepper to taste. When ready, take the sweetbread and strain your gravy, keeping it on the fire until it is thick; then add one-fourth of a pound of butter little by little and some red peppers cut in small squares. Dress the sweetbread on a bottom of fresh artichokes and three or four potato croquettes, and pour the sauce over it. Serve very hot.

ST. REGIS HOTEL

BANQUET

Hors d'Oeuvres Special
Alfonso Solera
Consommé Aux Nids d'Hirondelles
Crème de Volaille aux Zephyrs Roses
Chateau Latour Blanche, 1896
Turban de Filets de Sole, Wilhelmina
Selle d'Agneau à la Broche
Garni Renaissance
Pommes de Terre, Lorette
Chateau Lafite, 1896
Escalopes de Ris de Veau à l'Inidite
Poitrines de Canard, Strasbourgeoise
Asperges d'Argenteuil en Branche
Sauce Mousseuse
Cazanove Vin Monarque Brut, 1900
Orangeade, Hudson-Fulton
Chapons Farcis à l'Americaine
Salade Beatrice
Pouding Flambé à la Mode Neerlandaise
Fantaisies Glacées Friandises de Choix
Demi-Tasse
Liqueurs Teplitz

WEEK-ENDS IN THE COUNTRY

Small Formalities Should Not Be Overlooked—Simplicity is the Keynote of Success

IF YOU intend to give a week-end party, do not fail when you write your guests, to name the train that you wish them to take; at this season of the year by far the best hour to have them arrive is between five and six. Of course, you must be ready to receive them, and, if you have children, it is well to have them with you in the library or living hall. You should, if possible, have a wood fire burning brightly, and the room should be lit by candles only, or by shaded lamps. Have the tea tables already in the room, and avoid as much as possible having servants do any of the waiting at this time.

One tea table should be low—not more than 22 inches—and this should be covered with an embroidered white cloth and have on it, at the back, the tea cups and saucers, and in front a large silver tray, containing a tea kettle, teapot, cream pitcher, sugar bowl and tea strainer. A still more convenient kind is the tilt table, like the one illustrated, which is copied from an early eighteenth century style, having the usual pie-crust top and graceful legs, terminating in claw and ball feet. With this smaller table a wicker, or Chippendale, plate holder, consisting of three or four little shelves, is required, this being very light and easily carried about. On it there should be a plate of thin slices of buttered bread; another of sliced cake or cookies; a covered dish holding hot buttered toast and perhaps a plate of hot soda biscuits, the size of a silver half dollar. In England these tables are called the Curate's Assistant, because it is he who generally does most of the fetching and carrying at tea time. An elaborate tea set is illustrated herewith, made of wrought copper in a chased pattern of dragon-fly and arrow head, finished in dull gold and silver. This set is a wedding present to a recent bride, but of course a much simpler tea service would be equally useful. Attractive china and dainty napery are easily found for this delightful gathering.

The hostess, after greeting her guests, makes the tea herself; the children help pass the dainties and there is a gay informality about it all that makes the time go quickly. While the guests are thus occupied, the servant (who has been instructed beforehand to ask for their keys) should be unpacking their bags or trunks. Personal service is something that American hostesses do not always provide, deeming it sufficient to assign each of the guests an attractive bedroom and perhaps a bathroom, but letting them unpack their clothes and turn on the bath; in short, treating them as though they were in a hotel. It is not necessary to be rich in order to provide this personal service, for a certain hostess in a Long Island country house, who is noted for taking good care of her guests, has only the children's nurse to put on the lights, unpack and lay out the clothes, draw the baths, and perhaps light the fire, before the guests are shown upstairs. It does not take her more than half an hour, however, and this time she can easily spare while the children are with their mother.

When you and your guests have finished tea and chatted a bit, take them up to their rooms yourself, and before leaving them tell them what time you dine. They should appear in the drawing-room, where you are already awaiting them, five minutes before the hour named.

If your guests play bridge, and you are a party of four, it will not be necessary to invite any other friends for the first night, but on Saturday you should have a dinner for them of from four to eight additional guests, and on Sunday it is well to ask two or three friends, who are musical, for dinner, and make it an informal gathering. As for the daytime, you can usually provide them with a game of golf, or tennis, a motor drive, or a ride, and you should always give them an opportunity to go to church on Sunday, even if they do not care to avail themselves of it. If there is to be a dance in your neighborhood, to which you expect to take your guests, it is better to mention it in your invitations, as the women may wish to bring more elaborate gowns than they otherwise would.

Sunday afternoon tell them there are such and such trains in the morning, to which you can conveniently send them, and they will arrange accordingly. Indeed, systematized, the Friday-to-Monday visit is not only very little trouble, but it may be made a great pleasure to the hostess as well as to those invited. It will usually be found more convenient to order all the luncheons and dinners ahead, and breakfast is more of a success if served to each person in his or her room, for in this way the tedium of breakfast conversation is done away with.

The breakfast tray should be attractively arranged with an individual breakfast service, a pretty tray cloth, and, if possible, a spray of mignonette or one flower of sweet scent. A simple menu is orange juice, chilled, served in a small tumbler, a cereal with cream, coffee, eggs and toast.

PRESERVED FRUITS—HOW TO SERVE THEM

THE season of fresh fruit is practically over, at least for those who must practice economy. It may be that the human race would live longer and be happier, as various dietetic faddists say, if we could live on uncooked food all through the year; but as this is not practicable, the housekeeper will rejoice to know that there are many delightful ways of preparing reliable canned fruits.

A tilt top tea table

She should, however, exercise great care in choosing the canned fruits to see that they not only follow out the Pure Food Laws, but that they are put up and packed in the vicinity where the best are grown. Here are a few good recipes:

Pear Toast.—Take a can of Bartlett pears and a stale sponge cake. Cut both pears and cake into slices, or pieces, a half inch thick. Sauté the cake in butter to a delicate brown, and arrange it in a glass dish, alternating it with the pear slices. Boil the juice from the can to a syrup; add one-fourth cup of sherry or Madeira; pour over the cake and pears, and serve hot or cold as preferred. Jelly or marmalade may be added to this dish to give it a special flavor or color.—Helen Louise Johnson.

Apricot Soufflé—Empty a can of California apricots into a saucepan and simmer until the fruit can be pressed easily through a sieve. Add one-half cupful of butter, and one cupful of sugar, to two cupfuls of the fruit while hot. Mix and cool, then add three eggs, beaten light without separating, and the grated peel of a lemon. Butter a pudding dish; put in the apricot mixture; dust it lightly with powdered sugar and bake for about thirty minutes in a quick oven. Try by inserting a straw. When it comes out clean, the pudding is done. Serve at once to prevent falling, with or without cream.—Helen Louise Johnson.

Hawaiian Cream Pie.—One can crushed pineapple; one-fourth cup of butter; two and one-half cups flour; two eggs; one and one-half cups sugar; two teaspoonfuls baking powder. Drain the pineapple. Beat the butter to a cream; add the yolks; beat both, and gradually add the sugar. When very light add the pineapple juice, and after mixing the baking powder and flour, sifting twice, add them to the first mixture. Then beat the whites, stir them in carefully, and bake the mixture in layer cake pans. While they are baking make the cream.

Cream.—Put a pint of milk in a double boiler, and add a level tablespoonful of corn starch, moistened in a quarter of a cupful of cold milk. Stir, and cook five minutes; then add the yolks of two eggs beaten with a quarter of a cupful of sugar; cook a moment, and take from the fire and beat a minute with an egg-beater. Beat the whites of the eggs to a stiff broth; add two tablespoonfuls of powdered sugar and beat until dry. Taking the pie from the oven as soon as done, remove one layer, place it on the inverted pan; heap the meringue on it; dust it heavily with powdered sugar and return it to the oven to brown. Then remove the other layers; place one on a platter; put over it a thick layer of the drained, "crushed" pineapple, and dust with powdered sugar. Then give another layer of pineapple and sugar, and cover the top layer with the meringue. Pour the cream in the bottom of the dish and send to the table.—Sarah Tyson Rorer.

Very handsome tea service of wrought copper finished in dull gold and silver.—From The Tiffany Studios

Honolulu Salad.—One can sliced Hawaiian pineapple; one-half cup of olive oil; one head of lettuce; one lemon; two eggs; pepper and salt. Drain the pineapple, and put aside the juice for pudding sauce, or other flavoring. Put the yolks of the eggs in a cold dish, and add (beating all the while) drop by drop the olive oil, until you have a thick, smooth mayonnaise. Then add slowly the juice of half a lemon. Cut the pineapple into dice, and squeeze over the juice of the remaining lemon. Wash and dry the lettuce; arrange it neatly in the salad bowl; put the pineapple in the centre, dust it lightly with salt and cayenne, and pour over the mayonnaise. Dust the top with paprika, and serve immediately, mixing the salad as you serve it. This is one of the prettiest and most palatable salads.—Sarah Tyson Rorer.

Pineapple Charlotte.—One can crushed Hawaiian pineapple; one-half package gelatine; one and one-half cups sugar; three-fourths cup water; two lemons; two whites of eggs; sponge cake. Soak the gelatine in the cold water for several hours, then place the bowl in a pan of boiling water, and stir frequently while the gelatine is dissolving. Turn the pineapple into a large bowl and add the sugar and lemon juice to it. Now stir in the dissolved gelatine and the whites of eggs. Place the bowl in a pan of ice water and stir the mixture frequently until it begins to thicken. When this occurs beat with a whisk until light and frothy. Then turn into a mould that has been lined with lady-fingers, or strips of sponge cake, and set on the ice to harden. At serving time, turn out on a flat dish, and serve with custard sauce or whipped cream.—Maria Parloa.

Custard Sauce.—Three cupfuls of milk; three whole eggs and two yolks of eggs; three large tablespoonfuls of sugar; one-eighth teaspoonful of salt; one teaspoonful vanilla. Beat the sugar, eggs and salt together and add half a cupful of cold milk. Heat the remainder of the milk to the boiling point in the double boiler, and pour it on the egg mixture. Stir well and return to the boiler, cooking over boiling water, and stirring all the time, until the custard begins to coat the spoon, which will take about five minutes. Take from the fire instantly and pour into the bowl. Place the bowl in cold water and stir frequently until cold, adding flavor; pour over charlotte. Half a teaspoonful of bitter almond may be substituted for the vanilla.—Maria Parloa.

Pineapple Omelet.—For this omelet the pineapple filling should be prepared in advance. Open a can of the grated pineapple and take out half a cupful of the solid and an equal quantity of the liquid. Put both over the fire together, and, when hot, take out the solid part with a skimmer and put it where it will keep warm. Let the syrup simmer down until it thickens, adding a little granulated sugar, and cooking all together about fifteen minutes. Meanwhile prepare the omelet. For this you will need six eggs, a heaping tablespoonful of sugar, a pinch of salt, and a half cupful of milk or cream. Beat the whites and the yolks separately—the whites to a stiff froth, the yolks until they are smooth and creamy. Add the salt, sugar and milk or cream to the yolks and then put in the whites, mixing them only partially with the yolks. Have your omelet pan ready with a full tablespoonful of melted butter and turn the eggs into this. Cook carefully, using your omelet knife to loosen the egg from the bottom when there is any danger of sticking. When it is done and ready to take from the fire spread the pineapple pulp over one-half of the surface of the omelet, fold the other half over upon it and transfer to a very hot platter. Pour the hot pineapple syrup over the omelet; sprinkle it lightly with powdered sugar and serve immediately.—Christine Terhune Herrick.

NOVEL WAYS OF SERVING EGGS

FOR LUNCHEON.—Boil a dozen eggs hard by placing in warm water, bringing slowly to the simmering point and keeping them at that temperature for thirty minutes without permitting the water to actually bubble. At the end of that time drop them into cold water and remove the shells. Arrange ten of the eggs in a shallow dish, pour over them Bechamel sauce, then sprinkle over the tops with the yolks of the two remaining eggs, pounded fine and mixed with an equal quantity of bread crumbs. Pour a little melted butter over the top, garnish with triangles of bread dipped in melted butter and send to the oven. When colored a light brown, serve. For the sauce, melt a piece of butter the size of a walnut and mix with it one tablespoonful of flour. Then add one small onion cut in slices, half an ounce of lean raw ham, and a little salt and pepper. When beginning to color slightly, add half a pint of milk, and stir all together until it boils. Let boil for two minutes, strain and serve.

Eggs Au Gratin.—Drop the yolks of three eggs into a bowl, add two ounces each of bread crumbs and grated Parmesan cheese, an ounce of butter, a pinch of salt, a dash of pepper and nutmeg. Mix all together and pour into a shallow dish which has been buttered. Place in the oven, and when the mixture begins to color remove and drop eight eggs over the top. Sprinkle with grated cheese, return to the oven and when the eggs are set, serve in the dish in which they are cooked.

Eggs à la Suisse.—Drop bits of butter over the bottom of a baking dish, cover with grated cheese, and lay on this, one by one, eight eggs without breaking the yolks. Season with pepper and salt, add three tablespoonfuls of sweet cream, and cover with grated cheese. Bake twenty minutes in a very moderate oven.

Eggs in Ramekins.—Heat the ramekins and put a tablespoonful of scalding cream in each. Break an egg onto the top of the cream, being careful not to disturb the yolk. Season with salt and pepper and add two or three bits of butter the size of a pea. Place the ramekins in a baking pan and pour in water to within half an inch of their tops, and place in a moderate oven until the whites of the eggs are almost firm. Remove the ramekins from the pan, place them neatly on a napkin and serve.

Eggs en Timbales.—Timbales of an elaborate sort are often served, but this less familiar sort will be found amply worth the trial. Break one dozen eggs in a large bowl. Add one dash of pepper and two of salt and a half pint of sweet cream. Beat all together until light, then strain and pour into buttered timbale moulds and place these in a pan containing water to one-third of their depth. Bake in a moderate oven until the mixture becomes firm enough to turn out of the moulds. Serve very hot with sauce Bechamel.

OYSTER DISHES

BREAKFAST OYSTERS.—Melt a level tablespoonful of butter in a frying pan, and pour in just enough tomato catsup to cover the oysters to be cooked. When the catsup begins to simmer add the oysters and cook until they begin to curl. Have ready small, thin slices of hot buttered toast, pour over them the oysters and sauce, and then serve immediately.

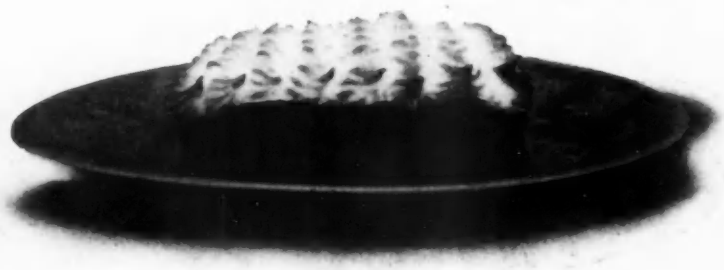
Scalloped Oysters.—Drain a quart of fine large oysters, and pick them over carefully to free from bits of shell. Butter a deep pudding dish thoroughly, put in a layer of finely rolled cracker crumbs, then a layer of the oysters, some salt, white pepper, and little bits of butter. Fill up the dish with alternate layers of the crumbs and oysters, having the last layer of crumbs. Pour two cupfuls of sweet milk (which has been slightly thickened with two teaspoonfuls of cornstarch) slowly over all, cover with a plate, and bake in a hot oven for twenty minutes. About one and one-half pounds of crackers should be used to a quart of oysters. Serve as soon as done.

Oyster Canapes.—Toast small, thin rounds of bread (the crusts removed) to a golden brown, butter, and place in the oven to keep hot. Drain, pick over, and rinse in clear, cold water one quart of oysters. Throw them into a hot saucepan and add one tablespoonful of butter, half a teaspoonful of salt, and two or three dashes of paprika. As soon as the edges of the oysters begin to curl, dish them quickly on the toast, garnish with a thin slice of lemon on each, and serve at once. Oysters prepared in this way are also very nice if served in baking powder biscuit shells. Remove the centres of the biscuits, brush the shells inside and out with soft butter, brown them delicately in a hot oven, then fill with the oysters and serve at once.

Oyster Omelet.—Allow one tablespoonful of milk for each egg to be used and a dozen large oysters for each half dozen eggs. Beat the eggs separately, add the milk to the yolks, then fold in the whites lightly; season with salt and white pepper, and fry in a tablespoonful of melted butter. As soon as the eggs begin to cook spread the oysters (cut in halves) over the top, and cook until the underside is a light brown. Fold quickly and serve at once.

Oyster Salad.—Plump a pint of drained and picked over oysters in scalding water. When they are cold and ready to serve, mix lightly through them a good mayonnaise dressing and put them in a lettuce-lined salad bowl with alternate layers of finely chopped celery that has been chilled in ice water, dried, and mixed with the mayonnaise. Garnish with olives.

Oyster Cutlets.—Put the oysters in a saucepan with their own liquor and let them become scalding hot. Drain off the liquor, chop the oysters fine, season with salt and white pepper, add a generous lump of butter and a cupful of oyster liquor thickened with one tablespoonful of flour and one egg. Stir the chopped oysters well through the sauce, and add the strained juice of half a lemon. When cold, shape into dainty cutlets, egg and bread-crumb twice, and fry in a basket in deep fat. These are delicious.



HAWAIIAN CREAM PIE

For recipe, see text on page 775

USING THE CHESTNUT IN NEW WAYS

THE chestnut has come to be almost as popular in dainty cookery as the mushroom, and the delightful ways inventive cooks have discovered for its use would fill an old-fashioned chef with amazement. With the cooler days of autumn, when these delicious nuts may be had at their best and in the greatest abundance, it is wisdom to make use of them in as many pleasing dishes as possible. They are said to be very nourishing and when cooked are easily digested. The following recipes will make delicious dishes:

Chestnut Soup.—Shell a generous pint of the nuts, put them into boiling water for ten minutes, then rub off the thin brown skins. Melt two tablespoonfuls of butter in a smooth saucepan, add a small onion thinly sliced, a bit of bay leaf, a saltspoonful of salt, three tablespoonfuls of sugar, two or three dashes of white pepper, and the blanched chestnuts. Let them simmer slowly for half an hour or until the chestnuts are quite tender. Mash them smooth with a wooden spoon, and stir into them one quart of rich stock. Heat it again, rub through a sieve, add more salt and pepper if necessary, and serve hot with small sippets of buttered brown bread.

Mashed Chestnuts.—Peel and blanch one heaping quart of chestnuts, and cook in boiling, slightly salted water until tender. Drain, add a tablespoonful of butter, salt and pepper to taste, and half a cupful of hot cream or milk. Mash until perfectly smooth and serve hot as a vegetable with fowl or game. Any left-over mashed chestnuts may have a few drops of onion juice or lemon juice mixed with them, then formed into little cakes or croquettes, and fried to a light brown in plenty of butter.

Chestnut Stuffing for Fowl.—Prepare and cook the chestnuts as for mashing, then drain and mash to a smooth pulp. Add one or two tablespoonfuls of melted butter, a tablespoonful of lemon juice, a teaspoonful of finely minced onion, and salt and white pepper to taste. Mix well together and fill the fowl with it.

WHAT THEY READ

ANNE OF AVONLEA. By L. M. Montgomery, Author of Anne of Green Gables. L. C. Page & Co. $1.50.

E RETAIN a fragrant memory of a certain wholesome, cheery story of a year or two ago that had as heroine a very charming little girl named Anne Shirley. The book entitled "Anne of Green Gables" was indeed such a remarkable artistic success in its unpretentious way that it was a risky experiment perhaps to write a sequel to that engaging first fruits of the author's pen. While the present novel may lack in a measure the spontaneity and simplicity of the earlier work, it should, none the less, prove refreshing reading for most of us, young or old. As before, the scene is laid in picturesque Prince Edward Island. Anne has become a tall, slim girl of "half-past sixteen" and is a teacher in the same school where she herself imbibed knowledge but a few years back. As a schoolma'am Anne was so progressive and clever in her methods that the tale of her experience might well be helpful to rural educators everywhere. At the same time "Anne of Avonlea" is not so much the story of a school teacher as it is the sympathetic prose epic of the healthy, bithesome *jeunesse* in a small community. There are interesting older people, too, some of whom, like most of Anne's chums, we have met before. Quaint, kindly Miss Lavendar, a lovable spinster soul addicted to harmless "pretendings," who is yet not too old to achieve the consummation of a beautiful, long-cherished romance of her own, must surely be related, we think, to one Dr. Lavendar of old Chester.

Mr. Gibbs's frontispiece in color of the heroine fairly realizes our private conception of the winsome Anne of Avonlea.

THE NEW NEW YORK: A COMMENTARY ON THE PLACE AND THE PEOPLE. By John C. Van Dyke. Illustrated by Joseph Pennell. The Macmillan Company. $3.50 net.

HENRY HUDSON: A BRIEF STATEMENT OF HIS AIMS AND ACHIEVEMENTS. By Thomas A. Janvier. To which is Added a Newly-Discovered Partial Record Now First Published of the Trial of the Mutineers by whom He and Others Were Abandoned to their Death. Harper & Bros. 75c. net.

THE PICTURESQUE HUDSON. Written and Illustrated by Clifton Johnson. (Picturesque River Series.) The Macmillan Company. $1.25 net.

Of these three books, each in its way apt to the recent anniversary occasion, Professor Van Dyke's is the most ambitious in form and style, and all things considered, the most important; Mr. Janvier's is the most serious, regarded as an historical study, and the most distinguished in style, while Mr. Johnson's, although in all respects modest and unpretentious, is interesting both in text and illustrations.

Professor Van Dyke's book is a courageous and interesting attempt to give the reader in a fashion mainly impressionistic a clear notion of a great community in many of its aspects, and Mr. Pennell, whose rank as an illustrator is clearly above that of the author as a writer, has loyally endeavored to illustrate the text without throwing it into the shade. The result of this collaboration is a book of much more than average merit as to both letter press and pictures. In other words, Professor Van Dyke's text is not merely written round the pictures, but is a serious attempt to make the reader feel New York as the author feels it. He declines to be either historical or statistical. It is not New York of the past, but New York of the present with which he is concerned, and it is not the physical dimensions of the city, its actual population in millions and thousands, the extent of its commerce or the wealth of its multi-millionaires that he seeks to bring before the reader. Rather he seeks to emphasize the vast number and energetic character of its people by visualizing for the reader its most distinctive aspects. So he opens with the approach from the sea, he indicates the characteristic atmospheric quality of the town at various seasons of the year, and from that goes on to the discussion of the flow and ebb down town and up morning and evening, the new architecture, night scenes, the homes of the rich and comfortable, the tenements, a few of the great thoroughfares, the police and the firemen, the waterways, public monuments, shipping, museums, universities, libraries and other means of culture, the larger city, and traffic and trade. All this he does with a light touch, but with occasional effective irony, and often with serious intent, as notably in his defense of the tall buildings, and of the city's modern architecture as a whole. We think him far too indifferent to the city's few antiquities, anything but effective in his discussion of the slum tenements, and singularly blind to the broad economic aspect of the tall buildings. He has touched too lightly, also, upon the foreign quarters, utterly passing over those of the Germans and the French, and so far misreading a few indications in lower Second Avenue as to class it as essentially a Hungarian thoroughfare, whereas it is far more German or perhaps strictly speaking Austrian, though Hungarian it apparently is soon to be. It should be noted also that the author has, in the main, made Manhattan serve for New York as a whole to the neglect of the other boroughs. On the whole, however, he has given a notion of the city as it appears to one who goes about its streets and frequents its public places, and the stranger who reads this book will be better prepared than most strangers to see the aspects of the town with discriminating eyes.

Courtesy of The Macmillan Co.

"A WATERSIDE DWELLING"
From "The Picturesque Hudson."

Mr. Pennell's illustrations are first of all picturesque, and some of those in black and white are also near the truth of nature. As to the colored plates, they for the most part, have the "light that never was on land or sea." Some of them are beautiful, and two or three of them, as for example, the frontispiece, approach the truth. Perhaps the most successful of the pictures as truthful representations of things as they actually appear are a few of those illustrating aspects of Fifth Avenue. Some pictures of the harbor are also good, and the colored plate of the scene looking west along Bleecker Street is lovely in illustration as it is in fact. It is a pity one of the great public schools should not have been illustrated.

All who know the work of Mr. Janvier realize how well he can write short fiction, or deal descriptively with Provence and other foreign parts, but most of his admirers will be a little surprised to learn from his Henry Hudson how successfully he can set himself to the sober task of the biographer. This little book is no mere sketchy, fanciful, impressionistic account of the great navigator, but a detailed story of the man and his work as that story is revealed by those who have laboriously consulted not only his earlier biographers, but the original records bearing upon his career, and among these original records Mr. Janvier has found some hitherto unpublished and apparently unconsulted by his predecessors. The author loves his man and writes of him with enthusiasm. Indeed, he loves him so well as to be somewhat bloodthirsty when writing of the men who cast him adrift and left him to perish in the Bay that bears his name. In spite of the fact that this tragedy closes the book, Mr. Janvier finds time and space for a little entertaining humor by the way, and he manages out of simple and somewhat meagre material to make a volume of unusual interest. The illustrations are appropriate and excellent, and the mechanical execution of the book is attractive in every detail.

Picturesque surely the Hudson is, though not in all of its aspects. It has been Mr. Johnson's care to catch for us many of its lovely or interesting features, some illustrating its larger aspects, others its small details. As to the text of his book, it is certainly not distinguished for charm of style, and in spots it becomes monotonously bald, but it has also its spirited historical episodes, as the excellent and detailed account of Arnold's treason, and its humorous touches from the author's actual contact with simple dwellers along the river's banks or weather-beaten navigators of its waters. Very appropriately Mr. Johnson tells much of early steamboat navigation on the river. He gives a chapter also to the haunts of Washington Irving, and finds space for excursions pretty far inland. His account of Wayne's capture of Stony Point is done with lively interest. One of the loveliest of the pictures is that of the Fishkill. Kaaterskill Clove is also charming. Croton River again is good, if spoiled a little by the suggested note of artificiality, and there is something uncommonly agreeable in A Colonial Home at the Foot of the Palisades, prosaic as is the building itself. The tinted frontispiece has a genuine rosy charm. These three books are both entertaining and instructive.

THE ART OF SINGING. By Enrico Caruso and Luisa Tetrazzini. The Metropolitan Company. $2.00.

This book should be of the highest value to all vocal students, for it is full of plain, unvarnished truths, as well as of sound advice and helpful suggestions from the greatest two living exponents of the art of pure singing.

Mme. Tetrazzini talks informingly on Breath Control, Mastery of the Tongue, Tone Emission and Attack, Facial Expression, and The Appreciative and Critical Attitude. In the last chapter the famous diva gracefully refers to the words of encouragement given her originally by Patti and Sembrich as among her memory's richest possessions.

Caruso makes interesting observations on The Voice and Tone Production, Faults to be Corrected, Good Diction as a Requisite and Pet Superstitions of Great Singers. The chapter on Good Diction contains much sensible and timely advice. "How many singers there are," justly says the eminent tenor, "who seem to turn all their attention to the production of beautiful sounds and neglect in most cases the words, that often are equally beautiful, or should be." The book is provided with an authentic biographical sketch and a portrait of each singer.

LITERARY CHAT

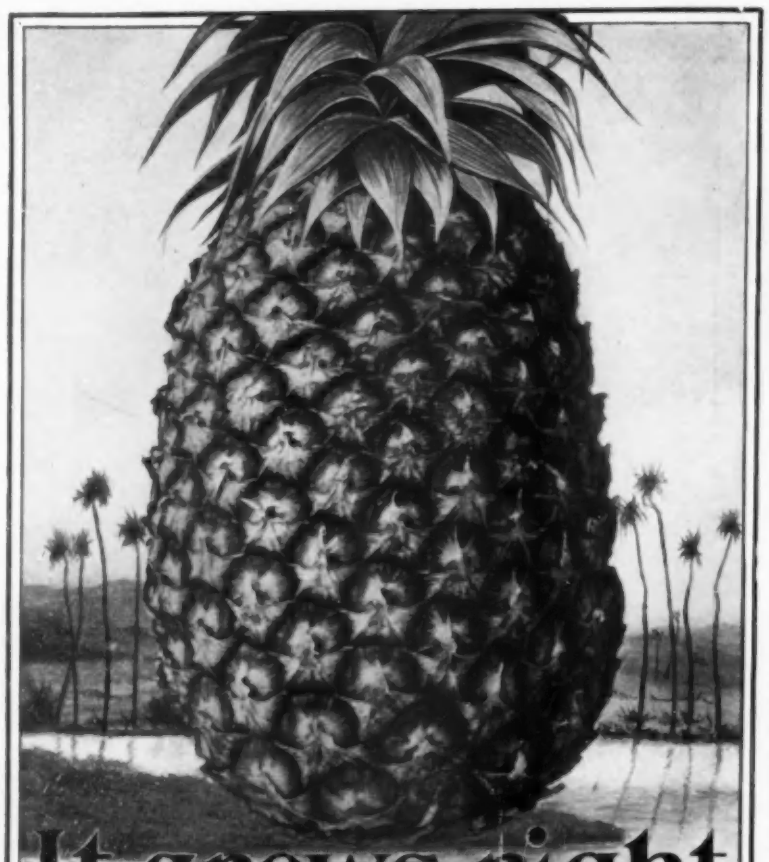
RECENT announcements of the Century Company include "French Cathedrals," with text and illustrations by the Pennells, to contain 183 of Mr. Pennell's masterly and sympathetic drawings; "Great Hymns of the Middle Ages" in the exquisite little Thumb Nail Series, and "The Prodigal Father," a humorous novel by J. Storer Clauson.

"Half a Chance" is the title of a new novel by F. S. Isham, announced by the Bobbs-Merrill Company.

Some fall announcements of J. B. Lippincott Company, of Philadelphia, are the new novel of Robert Hitchens, the title of which is changed from "The Knock at the Door" to "Bella Donna" in correspondence with structural changes in the story suggested by Edmund Gosse, the English critic; "Big Game Hunting," by Percy C. Madeira, who has shot in the region of Africa recently devastated by our own mighty hunter, and "Bronson of the Rabble," a story dealing with Philadelphia of the period between 1812 and 1828, by Professor Albert E. Hancock, of Haverford College, a Philadelphian who has been a student of language and literature in universities at home and abroad.

An interesting fall announcement of the Scribners is "American Prose Masters," by William C. Brownell, whose "Victorian Prose Masters" is the most important critical volume by any American since the days of James Russell Lowell. In the new volume Mr. Brownell discusses Cooper, Hawthorne, Emerson, Lowell, Henry James and Poe. It seems a pity that he should not have gone back as far as Franklin. Mr. Brownell is not for those who wish to skim a critical essay. He must be accepted in his entirety, and read with persistent attention.

New announcements by the Putnams include Israel Querido's novel of the Dutch working millions, "The Toil of Men," which was announced somewhat earlier under the title, "Human Fate"; Frederick Manning's essays on man in his relation to the unknown, entitled "Scenes and Portraits;" a new life of John Sebastian Bach; "A Book of Precious Stones," by Julius Wodiska; "The Incomparable Siddons," a study of the great tragic actress by Clement Parsons, author of "Garrick and His Circle"; "The Nine Days' Queen," an account of Lady Jane Gray, by Richard Davy, with an introduction by Martin Hume, the specialist in Scottish and Spanish history, and "The Women of a State University," by Helen R. Olin, being a study of the higher education of women in the University of Wisconsin.



It grows right out of the Pacific

on the Hawaiian Islands. It is canned where it grows by modern sanitary methods.

Hawaiian Pineapple

is its own best advertisement. Try a can and see why.

If your grocer hasn't it, send his name and address.

Hawaiian Pineapple is

Picked Ripe Canned Right

RECIPE BOOK FREE
Hawaiian Pineapple Growers' Association
1136 Tribune Building, New York

THE WELL-DRESSED MAN

WHAT THE MAN OF GOOD STYLE WEARS—THE CORRECT FORMS OF DRESS FOR ALL THE ORDINARY OCCASIONS OF SOCIAL LIFE

THERE are times when even the man of most experience in the dress conventions and amenities of social life asks himself the question, "What shall I wear?" and the answer is not always so easy as it might seem. To overdress is sometimes as much a *faux pas* of good form as not to dress enough, and besides the exact hour, and purpose, object or character of an entertainment, one must often consider the ideas of one's host or hostess, and the customs of the place.

FOR DINNERS OR DANCES OF FORMAL CHARACTER

Of course, in a great number of instances there is no doubt whatever. For a dinner to which one has been asked formally, by which I mean especially and in advance, whether or not the invitation has been by note, by 'phone, or in direct conversation, and whether or not in the very usual term, "Won't you dine with us quite informally, etc.," the only safe rule of attire is full evening dress, with white waistcoat, etc. But there are distinctions even in this simple case. If one feels pretty certain that the dinner is to be what is commonly called a dinner party, and if it is to be given in a more or less pretentious home, and can reasonably be expected to be formal, one should carry, but not wear, white gloves, whereas if it is to be merely an informal little dinner given in a small apartment, or by someone one knows will not expect much formality, white gloves, although they may be worn to it, should not be kept visibly in evidence. They should, however, always be worn with full evening dress when going to a dinner at an hotel or restaurant, however formal or informal the dinner may be, and they should always be worn at a dance, or at the opera or theatre. For a house dinner, or for a dance, low pumps are also most correct, whereas when dining in public, so to speak, or for the theatre, they are not necessary.

IN THE COUNTRY AS DISTINGUISHED FROM TOWN

If the dinner or dance is at a country place, the same rules apply as in the city, unless they may have to be varied by the customs usually followed there. For a dance one should always wear full dress, and it is always the correct, and so the safest rule, for a dinner, but in some of the informal out-of-town places, where everyone knows everyone else fairly well, dinner coats are quite frequently worn at small dinners, or for evenings at bridge, etc. Indeed, in some of the real country places, where the life is very informal, full evening dress is rarely worn, and at such places, while, of course strictly correct, it should not be, because one should not make what may be regarded as more pretensions than those who live there.

CORRECT DRESS FOR SUNDAY EVENING

So with the matter of Sunday night dress. In town, and at most other places, it differs not a bit from that of other days, but in some old-fashioned communities, for some reason or other, evening clothes are still regarded as almost bordering on the sacrilegious, and where one may have any reason to believe that such is the case, it is best to try to ascertain what others wear and act accordingly. I have known some people of such old-time Methodist views, and plenty of men, even in the cities, who invariably donned frock or "cutaway" coats on Sundays, and wore them straight through, regardless of time or occasion.

ATTIRE SOMETIMES DEPENDS ON CIRCUMSTANCES

Of course, when one is invited to do something before dinner and then to dine, one's dress must depend upon the thing to be done first unless there is opportunity and real reason for changing it. For instance, if one is asked to go motoring and to dine at some inn or hotel, or even at a private house, afterwards, one should wear a sack suit, for it would be absurd to do anything else, but one may of course select a dark suit, and not be too negligée in the matter of shirt, collar and boots. And the same rule applies to playing golf or tennis, for while one takes one's flannels for these games, and changes one's clothes afterwards, one does not also take one's evening clothes to put on for dinner. That is to say, one does not ordinarily, but there may be times when one must, as for example when one is invited to motor, or play golf, or later in the winter to skate or coast, and then to be one of a dinner party, or to go to a dance after dinner. And the same rule holds when one is to dine first, and then do something for which evening dress would not be correct, or good form. In town if one were asked to take dinner and then go to a skating rink to skate, or in the country to dine and then go out coasting, or snow-shoeing by moonlight, it would be expected that one would wear an informal lounge suit, unless, of course, one were invited to spend the night at the house, in which case one might have an opportunity to change one's clothes. Various occasions of this kind arise, and there are some when the question is one between evening and afternoon dress, as for example a wedding and reception in the country at half-past five or six o'clock to which one has been asked out from town, but usually the exact circumstances will make the right thing to wear fairly obvious. Only a short time ago a correspondent wrote for an opinion as to the correct dress for a groom at a church wedding to be held at half-past six on Sunday. Now, is half-past six to be considered as afternoon or evening? That is the only question, and it is after all one of opinion only. Many afternoon receptions, at which one, of course, wears afternoon dress, are not over till seven o'clock, and many people do not dine habitually until seven or half-past. On the other hand, it is quite dark at this season at six, and after dark evening dress may, as a rule, be considered *en regle*. The fact of the day being Sunday really doesn't affect the question, but taking all things together, perhaps the frock or morning coat would be the wiser selection, and it would be interesting if those who read this would send in their ideas on the subject.

FOR DAY WEDDINGS

But even regarding day weddings, there seems to be some doubt as to the best form for the dress of the groom and his attendants, since the black or dark gray morning coat has so largely taken the place of the old, conventional frock, and also as to what the groom should wear when the bride wears a traveling dress. To take up the latter first, unless the ceremony is very informal, a small home wedding in summer, when he may properly wear a dark sack suit, I think the gray morning coat the best style. But for a formal church wedding in winter I am of the opinion that the black or gray frock is still the most ceremoniously correct. The guests may, however, quite properly wear morning coats and this applies as well to all afternoon calls, teas and receptions.

ATTIRE FOR LUNCHES AND MORNING USE

For lunches to which men may be asked by women, either sack suits or black or gray morning coats, but not frock coats, are correct. With sack suits, however, it is better to wear stiff, or at least not too negligée, shirts, rather than flannel, and, of course, the collar should be a wing or high band, rather than a low turn-down shape. In the morning, no matter where or when, a sack suit is correct, except that a groom should wear a frock or morning coat at a formal twelve o'clock wedding, and that the same attire is perhaps better for church in town. All in all dress is becoming less, rather than more, formal or conventional—a thing that the motor car and outdoor life in general is no doubt to a certain extent responsible for. Nevertheless, the old rules are very much the same, even if not as strictly observed, for, while much greater latitude in the selection of materials and in detail of cut and finish is permitted, and while the comparative lack of fads has made fashion more individual, social etiquette has for long been firmly established.

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CONCERNING ANIMALS

SHARP was the contrast, recently, between the way an ambulance horse, past usefulness for that service, was treated, and the fate decreed for fifteen horses of the Street Cleaning Department, which could no longer do the work required of them. Jerry, a black horse that for twenty years had been the swiftest runner attached to the Harlem Hospital, making a total of about 18,000 runs, was retired on a pension to spend his remaining years in pasture and a comfortable stable, without work, while the Street Cleaning Department horses were turned over to the Board of Health to undergo the horrors of inoculation, in regard to which process the City Comptroller is not well informed, as he assured the Mayor that it was not painful, except at first. Heaven speed the time when our municipal administrations shall employ only motor vehicles, so that the horse which outlives its usefulness will no longer be sold to cruel Jewish and Italian peddlers or to medical experiment stations, to end its days in misery after years of faithful service.

FIGHTING COMPULSORY VACCINATION

An interesting fact in regard to compulsory vaccination is that, in a fierce fight waged against it a few months ago in the Assembly at Sacramento, Cal., a measure in behalf of its repeal lacked only four votes of passing. Assemblyman Sackett, who introduced the bill, is a school superintendent, and in urging the bill he declared that the efficiency or non-efficiency of vaccination was not the issue, but protested against compulsory law as there are in the State of California 102,898 children of school age who do not attend school because of the law. The superintendents and educational authorities are the leaders in the agitation for the repeal of this obnoxious law, which is shown to be disapproved of by hundreds of thousands of parents, but thus far the committee on public health and sanitation, which is composed of three physicians and one undertaker—queer choice this latter—has persistently fought all efforts at the reform of what is an intolerable interference with personal liberty. At least it should be optional with parents to decide whether or not their children shall be vaccinated. It is to be hoped that groups of parents all over the country, and especially in Greater New York, with its compulsory school attendance laws, will refuse to submit their offspring to compulsory vaccination and test the validity of such Board of Health czarism in the courts. It is about time, along with their other reforming, that the people freed themselves from the tyranny of Health Boards.

FEDERATED HUMANE SOCIETIES

The American Humane Association, Dr. William O. Stillman, president, the federation of all anti-cruelty societies, is incorporated under Federal laws and is missionary and co-ordinating in its work. Its province not being that of a prosecuting agency it is in no way invading the work or jurisdiction of local humane societies. This point was made very clear in the President's convention address, it being emphasized that the Association acts as a clearing house for humane intelligence, both by the conduct of annual conferences, and by correspondence and humane propaganda maintained throughout the year. Other activities too large to be handled by local societies have been range stock brutalities, whereby hundreds of thousands of animals were shown to have died of starvation and neglect; cruelties in live stock transportation; long distance endurance runs; protecting the wild elk from death by starvation; saving birds from brutal extermination; prohibiting the importation of wild foreign birds to be caged; educating Americans not to attend Mexican bull fights; stopping the wanton slaughtering of wild pigeons in the south; promoting humane slaughtering methods and the more merciful transportation of poultry, as well as the general observance of work horse parades and Mercy Sunday exercises, both in church and Sunday School. The efficient president has also exerted himself in behalf of the terribly abused seals in Alaskan waters. So capable, energetic and well qualified an administrator as Dr. Stillman is rare in volunteer philanthropic work.

BLACKBIRD DEFENDED

A writer in an English periodical rises to the defence of the blackbird, which nine farmers out of ten accuse of being a fruit thief. It is admitted he is fond of fruit, but he also eats slugs, caterpillars, worms and all insects, and the good he does in this manner more than counterbalances the small amount of harm caused by peculations. In Germany the blackbird has become a frequenter of towns, like our own sparrow, and people make nests for it near their vine-covered windows, and spread dried ant-eggs, chopped meats and maggots, to enable it to pass the winter in comfort. In Hungary the male bird is taught to whistle, and when proficient it fetches a good price.

SANITATION IN PANAMA

The part sanitation is beginning to play in the battle with disease is of peculiar interest to anti-vivisectionists, who have learned through study of the matter how far astray the animal experimenters are in the methods they pursue to ascertain the cause and cure of disease, and it is encouraging to find that even the ultra-conservative American Medical Association allows a good word to be said for sanitation in regard to the Panama Canal. As late as 1903 the Panama Canal District was conceded to be the most fever-afflicted region in existence, intermittent and malignant fevers being prevalent, and yellow fever frequently epidemic. The drinking water for centuries has been rain water stored in barrels and cisterns near habitations; the climate is favorable to the development of yellow fever, and Panama has always had a continual influx of non-immune foreigners, these all being essential elements for the development of malignant fevers. During the nine years of French occupation the deaths from yellow fever in one hospital alone amounted to over one thousand one hundred, the total deaths from this cause being estimated at over 5,000. Although during the American occupation of five years, 24,260 people have been brought to the Isthmus to keep the working force at an average of 4,852, under the sanitary reforms instituted by Colonel Gorgas and others, the total loss of life has been only nineteen from yellow fever. If the Rockefeller Institute had started out on its usual method of dissecting and otherwise torturing live animals in a ridiculous effort to find out how to put an end to the mortality from yellow fever in Panama, which is no more absurd than their vivisecting efforts generally, would it be any nearer a solution of the matter to-day than it was five years ago? The mosquito theory of malaria fever origin received a severe jolt within the last few months when an epidemic of malaria occurred in Picard Island in the Scyehelles Archipelago—about 800 miles northeast of Madagascar. From April to nearly September 1, 1908, the epidemic, which was not of severe type, continued, although there are no anopheles mosquitoes in these Islands, nor did careful search for them for five months reveal any. The only possible cause of infection was the arrival of some laborers suffering with malaria from a French island—Manhigo—near Madagascar, where malaria prevails, although it was never previously known that imported cases of this disease gave rise to fresh cases.

INEFFECTIVE METHODS

The latest news in regard to the sealing industry in the Pribyloff Islands, is that the Government agent there provided himself with gatling guns and howitzers and four revenue cutters by way of warning off intruders, who are said to be mainly Japanese. Why all this elaborate preparation for war, when the making of a treaty that Canada has been asking for would be more effective than all this battle array and patroling? The seals are cruelly treated and the United States is losing a valuable industry, the North American Commercial Company, which has the concession, giving only $10.22½ per seal. It is surprising that the energetic men who are presenting the wrongdoings of prominent men in magazine articles have not before now turned their attention to the gross wrong to animals, and to the country, involved in this exploitation of the seal by private interests.

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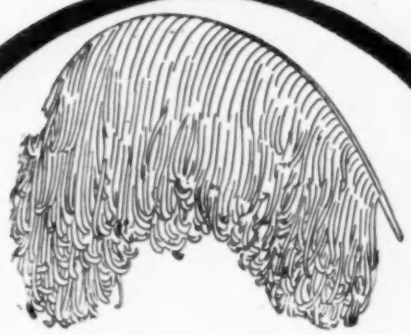

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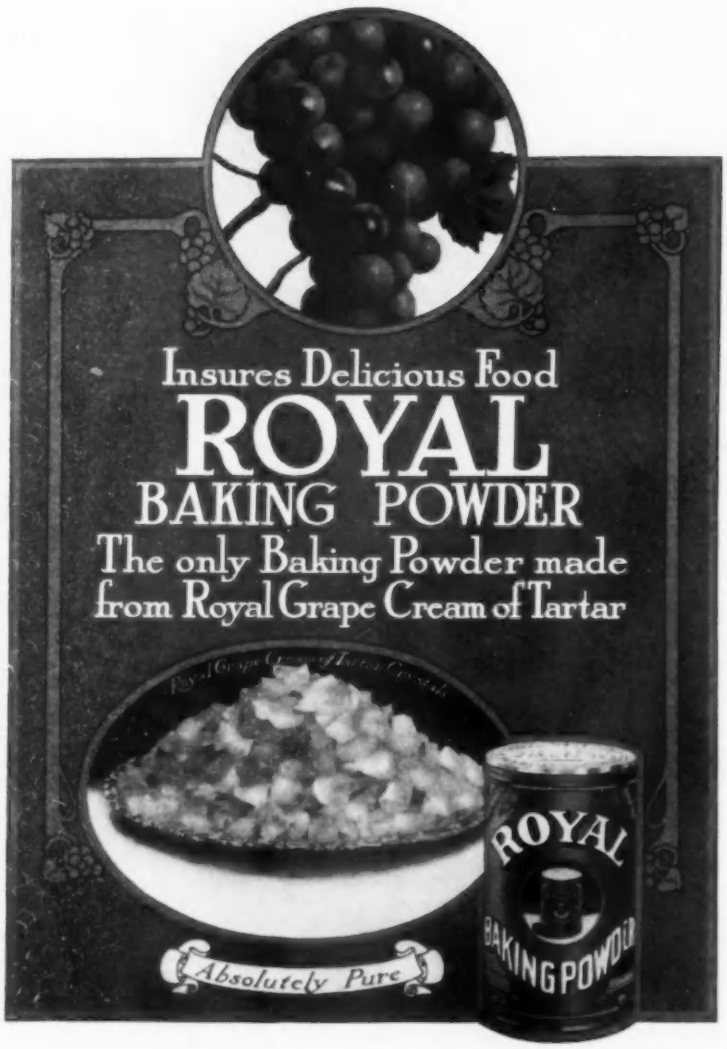

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Those who fancy the odor of sandalwood—and their name is legion—will appreciate an unusually nice bath soap, thoroughly saturated with this Eastern perfume, and selling for 10 cents a cake. It is packed by the dozen in a box covered with Japanese cloth. An olive oil soap of the highest purity is sold by the same house for 35 cents a cake. Quite as interesting is an Eastern preparation of liquid green soap for shampooing the hair. It is delicately perfumed and leaves a faint suggestion of fragrance which is just sufficient to be attractive. The price is the same as that asked for the olive oil soap. A Japanese axiom for the care of the nails is never to file or scrape them, as that is supposed to have a thickening effect. In the Flowery Kingdom they are rubbed down with the very fine emery and the curing-bar powder used for polishing shell and ivory before being finished off with a powdered preparation, which is, I think, procurable at but one shop in America. Price, 25 cents. Everyone should realize how injurious to the beauty of the nails is any cutting of the cuticle.

[*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.*]

FASHION DESCRIPTIONS

PAGE 757

LEFT FIGURE.—Short jacket of sealskin, worn with dress of moyen gris cachemire. The jacket has wide revers, and a very wide collar. The large buttons are of gray silk embroidered in black and gold. Hat of black satin, with the brim rolled stiffly up against the crown on each side and trimmed with a small stiff bow of gold braid on the right side.

MIDDLE FIGURE.—Dress and cape of saule broadcloth. The cape is lined with black satin and the edges are rolled back, showing the satin. Sable turban, trimmed with fancy wings in copper color and brown.

RIGHT FIGURE.—Trotteur in serge "acier bruni." The revers of the short coat are faced with white cloth and open over a waistcoat of white silk striped with black satin. Black beaver hat with black velvet crown and bow.

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LEFT FIGURE.—Evening gown of lemon-colored liberty silk with a tunic of self-tone chiffon twisted about the figure, which is finished at the bottom with a large crescent-shaped ornament embroidered in black jet. The bodice is a combination of fine lace, chiffon and hand embroidery.

MIDDLE FIGURE.—An exquisite dinner gown of royal blue satin with a draped tunic of black mousseline de soie, trimmed with round black jet ornaments. The train on the blue satin underskirt is long and narrow, and finished at the bottom with a fold of black satin. Bodice of gold lace and gracefully draped folds of chiffon. A black satin belt runs around the waist, crosses in back and is brought back to the front, there disappearing in embroidered eyelets.

RIGHT FIGURE.—Gown of cerise mousseline de soie embroidered in jet and covered with the finest black net. Bodice of heavy Irish lace embroidered with a gold thread. Bretelles of net covered with mousseline, are placed over the shoulder, and a large black ornament is placed at the back of the belt.

PAGE 763

This page shows three views of a three-piece costume. It is made of black chiffon velvet with a shaped tunic of dotted velvet. The bodice is trimmed with soutache-covered bands. Belt of black satin which closes in the back with a rosette. The guimpe shown is detachable, made of white chiffon with a three-quarter length sleeve which is finished at the bottom with ruffles of plaited chiffon. The tunic is opened in the back and slopes gracefully down toward the front. The right hand figure shows the black velvet coat which is worn with the gown. It is cut in simple straight lines, single breasted, with a collar of the dotted velvet. Soutache frogs trim the front.

MIDDLE PAGE

LEFT FIGURE.—Striking gown of old gold satin with a tunic richly embroidered in cream and Gobelin blue silks and soutache. The skirt hangs in loose straight plaits. Hat of Gobelin blue velvet, trimmed with old gold plumes.

SECOND FIGURE.—Gown of amethyst lansdowne with a draped tunic of black chiffon trimmed with bands of black jet which finish in a deep fringe yoke and collar of allover valenciennes lace. Turban of amethyst velvet and bird of paradise.

THIRD FIGURE.—Gown of pale blue brocade with a transparent tunic of black chiffon trimmed with jet. Bolero of black satin and a long transparent sleeve of pale blue chiffon. Hat of light beaver, faced with black velvet and trimmed with natural coque feathers and a silver rose.

FOURTH FIGURE.—Odd suit of seal brown plush with a triple skirt, the top flounce of which is made of lighter brown cloth. The sleeves and girdle are also of the cloth. Small revers of white fox to correspond with the muff. Hat of black velvet trimmed with white plumes and aigrettes.

FIFTH FIGURE.—Gown of opalescent taffeta, with a broad panel of rich embroidery running down the front and back. Black velvet hat with white plumes.

SIXTH FIGURE.—Gown of navy blue cloth with a short overskirt. Narrow revers of black satin crossing in front and forming streamers which hang in the back. Turban of black velvet, with a white aigrette fantasie.

SEVENTH FIGURE.—Gown of coral taffeta with a draped skirt. The sleeves are of transparent net, trimmed with circular bands of taffeta. Hand embroidery trims the corsage. Black velvet hat with coral plumes.

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SOCIETY

DIED

Morris.—On Thursday, October 21, at Portland, Ore., Hannah Rodney, wife of the late Right Rev. B. Wistar Morris, in her 86th year.

Peckham.—Sunday, October 24, 1909, at his home, at Altamont, N. Y., Rufus W. Peckham, in his 71st year.

Whitney.—On Friday, October 22, at Morristown, N. J., Alfred Rutgers Whitney, son of the late James H. and Mary A. Whitney, in the 75th year of his age.

ENGAGED

Wells-Willcox. — Miss Laura Clifford Wells, daughter of Mrs. Henry Wells, of Washington, D. C., to Lieutenant Julian P. Willcox, U. S. M.

WEDDINGS

Alsop-Robinson.—Nov. 4.—Mr. Joseph W. Alsop and Miss Corinne W. Robinson, daughter of Mr. Douglas Robinson, were married on Thursday, Nov. 4, at the home of the bride.

Brock-Elliott.—Nov. 4.—Mr. Sidney Brock and Miss Marjorie Elliott, daughter of Mr. Richard McCall Elliott, of Philadelphia, were married on Thursday, Nov. 4.

Cameron-Morgan.—Nov. 3.—Mr. E. Sinclair Cameron and Miss Frederica Morgan, daughter of Mr. James Morris Morgan, were married on Wednesday, Nov. 3, in St. John's Church, Washington, D. C.

Fletcher-Watson.—Nov. 3.—Mr. Charles Fletcher and Miss Anita Watson, daughter of Colonel Arthur H. Watson, of Providence, R. I., were married on Wednesday, Nov. 3, in Grace Episcopal Church.

Kirkby-Smith.—Nov. 3.—Mr. Oswald Kirkby and Miss Olive Drake Smith, daughter of Mr. Oliver Drake Smith, were married on Wednesday, Nov. 3, in St. Paul's Church, Englewood, N. J.

Macomb-Lentilhon.—Oct. 30.—Mr. John de Navarre Macomb and Miss Leonie Lentilhon, daughter of the late Joseph G. Lentilhon, were married on Saturday, Oct. 30, in Trinity Chapel.

Pier-Hall.—Nov. 4.—Mr. Arthur Pier and Miss Elsie Hall, daughter of Mrs. Richard Hall, were married on Thursday, Nov. 4, at Boston.

Richmond-Waterman. — Nov. 2. — Mr. Ralph S. Richmond and Miss Edith Waterman, daughter of the late William B. Waterman, were married on Tuesday, Nov. 2, at Boston.

Shackford-Schley.—Nov. 3.—Mr. William Moore Shackford and Miss Olive Schley, daughter of Mr. William T. Schley, were married on Wednesday, Nov. 3, at Far Hills, N. J.

Sloane-Bradley.—Nov. 3.—Mr. William Douglas Sloane and Miss Eva Bradley, daughter of Mr. William Bradley, were married on Wednesday, Nov. 3, at the home of the bride.

Whitney-Duane.—Oct. 30.—Mr. Stanton Whitney and Miss Eleanor Franklin Duane, daughter of Mr. James May Duane, were married on Saturday, Oct. 30, in the Protestant Church at Locust, N. J.

WEDDINGS TO COME

Benjamin-Pratt.—Nov. 17.—Miss Beatrice M. Benjamin, daughter of Mr. William Evarts Benjamin, to Mr. Alexander Dallas Bache Pratt, in St. James' Church, New York.

Curtis-Mattis.—Nov. 6.—Miss Elsie Evans Curtis, daughter of Mr. William Eleroy Curtis, to Mr. George McKinley Mattis, Church of the Covenant, Washington.

de Acosta-Sargent.—Nov. 6.—Miss Maria de Acosta, daughter of Mrs. Ricardo M. de Acosta, to Mr. Andrew Robeson Sargent, at the home of the bride.

Collings-Hall.—Nov. 6.—Miss Christine Collings, daughter of Mr. Crittendon Collings, to Mr. William Claiborne Hall, in Calvary Church, Cincinnati.

Conrad-Lehr.—Nov. 9.—Miss Marie Conrad, daughter of Mrs. L. Lewis Conrad, to Dr. Louis Lehr, at Baltimore.

Dexter-Osborne.—Miss Dorothy Dexter, daughter of Mr. Charles Dexter, to Mr. Thomas Mott Osborne, at Dover, Mass.

Kerr-Greville.—Nov. 15.—Mrs. Alice Grace Kerr, daughter of Mr. John W. Grace, to the Hon. Charles Beresford Fulke Greville, at London.

Kobbé-Hollins.—Nov. 18.—Miss Virginia Kobbé, daughter of Mr. Gustav Kobbé, to Mr. Gerald Vanderbilt Hollins, at Babylon, L. I.

Lynde-Du Val.—Nov. 18.—Miss Augusta Harper Lynde, daughter of Mrs. Rollin Harper Lynde, to Mr. Clive Livingston Du Val, at Madison Avenue Presbyterian Church.

Sargent-Walker.—Nov. 17.—Miss Elizabeth P. Sargent, daughter of Mr. Charles Chapin Sargent, to Mr. William Greig Walker, at St. James' Church.

Verplanck-Bleecker. — Nov. 18. — Miss Virginia D. Verplanck, daughter of Mr. William E. Verplanck, to Mr. T. Bache Bleecker, at St. Luke's Church, Fishkill-on-the-Hudson.

Whitridge-Greenough.—Nov. 16.—Miss Eleanor Whitridge, daughter of Mr. Frederic W. Whitridge, to Mr. Charles E. Greenough, at Grace Church.

Whipple-Stoddard.—Nov. 8.—Miss Eleanor S. Whipple, daughter of Major Charles W. Whipple, to Mr. Francis R. Stoddard, Jr., at Church of the Incarnation.

INTIMATIONS

Burrill.—Mrs. Edward Livingston Burrill will give a reception to introduce her daughter, Miss Eleanor Burrill, on December 1.

Cameron.—The Misses Cameron, daughters of the late Sir Roderick Cameron, have returned to Clifton Berley, Grasmere, S. I., from their camp in the Adirondacks.

de Breteuil.—The Marquis and Marquise de Breteuil, the latter née Garner, are at the Holland House.

Field.—Mr. and Mrs. T. Pearsall Field will be at the New Weston this winter.

Fitch.—Mrs. Allen Fitch will give a reception and dance early in December to introduce her daughter, Miss Marion La G. Fitch.

Gray.—Mr. and Mrs. Austen Gray, who are in New York for the winter, are negotiating for a villa for next season in Newport.

Hoyt.—Mrs. Jesse Hoyt will give a dance at Sherry's on December 3.

James.—Mr. and Mrs. Edward F. James will remain at Highmount, Nyack, throughout November.

James.—Mr. and Mrs. Thomas L. James, after their stay at their country home, in Highwood, N. J., will go to the Belmont for the winter.

Norwood.—Mr. Lewis Morris Norwood and the Misses Norwood have returned from Lenox to No. 32 East Eighty-first street.

Oelrichs.—Mr. and Mrs. Charles M. Oelrichs will make their home this winter at No. 925 Park avenue.

Parker.—Mr. and Mrs. Grenville Parker will be at No. 130 East Sixty-seventh street this winter.

Phipps.—Mr. and Mrs. Henry Carnegie Phipps intend to remain at their country place, at Roslyn, L. I., until December.

Roosevelt.—Mr. and Mrs. Frederick Roosevelt have returned from Skaneateles for the winter.

Russell.—Mr. and Mrs. Charles Howland Russell have returned from a visit to Mr. and Mrs. Richard H. Hunt at Aquehung Farm, Port Chester, N. Y.

Sloan.—Mrs. Samuel Sloan will return from Garrisons, N. Y., early in November.

Vanderbilt.—Mr. Alfred G. Vanderbilt has returned to Newport from the Louisville and Atlanta horse shows.

Van Wyck.—Colonel William E. Van Wyck has returned from Tuxedo to his city home.

Willing.—Mr. J. R. Barton Willing has left Newport and has returned to Philadelphia.

FOREIGN TRAVEL

Lusitania.—Sailing Wednesday, October 27: Sir Joseph Lawrence, Chevalier Aristides Leonori, Dr. C. P. Lindsley, Mr. and Mrs. Chadwick H. Moore, Colonel George Napier, Mr. and Mrs. Louis A. Ripley, the Misses Ripley, Master Louis R. Ripley, Mr. and Mrs. E. F. Baker, Mr. and Mrs. James T. Barron, Miss Anna Barron, Mr. Robert Barron, Mr. and Mrs. F. S. Blake, Mr. Lowell Blake, Mr. James Bradley, Mr. and Mrs. Robert Burgess, Representative W. Bourke Cockran, Mr. Timothy Davies, M.P., Major Alexander Diosy, Sir John L. Harrington and Lady Harrington.

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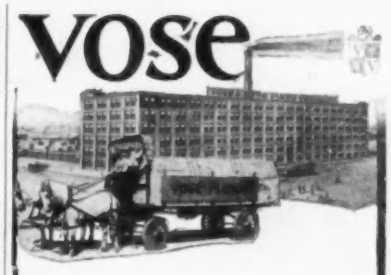

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PHILHARMONIC SOCIETY'S PLANS

MR. GUSTAV MAHLER, who stands in the front rank of living orchestra conductors, directed his first Philharmonic Society concert the night of November 4 in Carnegie Hall, and, to say the least, the occasion was one of importance. It marked the initial bow of the great Mahler as leader of a permanent symphony orchestra in this country, and the friends and admirers of the Philharmonic, which is beginning its sixty-eighth season, were also glad that the society was commencing a series of seasons on a permanent financial basis.

The co-operative plan, which seems to have been popular with the New York orchestras, is never satisfactory in any way. First, there is difficulty in getting together the men for enough rehearsals properly to play the programmes, because they all have their livings to earn, and save occasionally, the co-operative symphony concert has not lined the pockets of the musicians engaging in it with money. Then, too, other matters have bobbed up to interfere with the smooth working of affairs, and it has puzzled many of the older and wiser heads directing such organizations to find the correct solution to the problem other than the raising of a guaranty fund.

It was this step which the officers and stanch supporters of the Philharmonic Society of New York took last season, when a group of loyal and hard-working persons stood together and secured the money needed to engage the ninety-five men to play in the orchestra at regular salaries, to pay the salary of Gustav Mahler for three years, and to defray other expenses. Mrs. George R. Sheldon was one of the active workers in this movement, which finally won its success, and there were many others. Now comes the carrying out of the cherished plans, with Conductor Mahler, President Richard Arnold and Secretary Felix Leifels doing the brunt of the work.

But a few days ago, upon his return from Europe, Mahler astonished the musical public of New York by stating that he was not set in the way he should go; that it was only his desire to attain a certain lofty standard, and that he was willing to take any musical route which might be necessary if he could reach the desired summit. Coming from such a man this means much.

Continuing his talk, Mahler said: "It is only right that those who feel they cannot afford to pay the sum necessary to secure a seat at the regular symphony concerts should have the opportunity to hear good music at prices within their incomes. I am willing, and I know the directors of the Philharmonic Society will be, to give popular concerts without gain, or, to put it in another way, at prices barely sufficient to enable expenses to be paid. Students of universities, music pupils, working people of all sections of Greater New York, and others who can be reached by us, are entitled to hear the best classical and modern programmes of orchestral music just as much as those who can easily afford the privilege. The aim of the Philharmonic Society will be to educate. We do not want to give the public the music it does not desire, yet we hope that what we offer will not only be suitable to the tastes, but will broaden the musical understanding.

"I cannot say definitely when this plan of giving popular concerts will be put in operation, but I hope by another year. You see, I have first to find out what the public wants. I stand in the position of conductor as between the composer and the people. I do not intend to follow the lines laid down if I find that I have been mistaken in the course mapped out. As a modern composer I have my own way to go and according to the methods I think best. But as musical director of the Philharmonic—that is different.

"When I was conductor of the Vienna Opera my aim was to educate the public, my singers and my orchestra. That will be my purpose here in New York during my first effort in this city in the field of symphony conducting. And if I find that the people want novelties, many of them, and they can be had, then they shall have them. I will refuse to play only those novelties which in my judgment are musically unworthy; but where I find one which shows merit, even though I may not personally like it, I shall be willing to play that composition at these concerts.

"In the coming concerts which will be held in Carnegie Hall, in Brooklyn, Boston, Philadelphia, Springfield, Providence, New Haven and elsewhere, I have tried to arrange programmes permitting a broad survey of the most appropriate music available. For the out-of-town concerts, which the Philharmonic is arranging for the first time in its history, the programmes will be of a wide range of variety, and combine the educational and interesting elements jointly. The New York programmes will, of course, be modeled on different lines, because there will be more concerts and consequently we can make a selection which will permit the grouping of the four series into cycles."

ART NOTES

EXHIBITIONS NOW ON

New York. Metropolitan Art Museum. Loan exhibition to commemorate the Hudson-Fulton celebration. Until November 31.

Lenox Library. Exhibition of prints, maps and books to illustrate the Hudson-Fulton celebration.

American Fine Arts Galleries. Twentieth annual of the New York Water Color Club. Until November 21.

Keppel's. Etchings of New York, by Joseph Pennell.

Duveen's. Collection of original Wedgewood pottery.

Ehrich's. Special exhibition of Dutch pictures of the seventeenth century.

Chicago. Art Institute. Twenty-second annual of oil paintings and sculpture.

Philadelphia. Art Club of Philadelphia. Twentieth annual of oil paintings and sculptures. Until December 5.

Washington. Congressional Library. Collection of etchings presented to this country by the Italian Government.

GOSSIP

WHEN the New Theatre is opened to the public, early in November, one of the most beautiful ceiling decorations in this country will be disclosed. It consists of a circular centrepiece and four panels, by Baudry, the noted French artist, whose decorations in the National Theatre of Opera in Paris are so much admired. The latter have been presented to the New Theatre by its president, Mr. W. K. Vanderbilt, having been for some years on the ceiling of the ball-room in his own house, and they depict the history of Cupid and Psyche, with figures representing Jupiter, Juno, Venus, Mars, Vulcan and Neptune.

Mr. J. Pierpont Morgan's most recently announced art purchase of magnitude is that of Mr. Marsden J. Perry's collection of over 300 absolutely flawless specimens of Chinese porcelains, for which he is said to have paid five or six hundred thousand dollars. Mr. Morgan has loaned this collection to the Metropolitan Museum of Art, and it will shortly be placed on view there in the same gallery as the Garland collection, which also belongs to him, but which has been at the Metropolitan for the past ten years. These two collections together will undoubtedly form the finest collection of Chinese ceramics in the world.

There was opened in the Congressional Library at Washington last week a most important collection of etchings, presented by the Italian Government in acknowledgment of this country's generosity to the earthquake sufferers in Italy last year. It consists of copies of each engraving mentioned in the catalogue of the "Best Prints and Engravings Existing in the Royal Copperplate Collection," and numbers about 2,500 plates, of which about 1,700 are now shown.

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